


THE J. PAUL GETTY MUSEUM LIBRARY



Digitized by the Internet Archive
in 2016 with funding from
Getty Research Institute

W
714
P7
A2
V. 1-15

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. I

JANUARY, 1913

No. 1



YOUNG GIRL WITH MUFF
BY CHARLES COTTET
Recent Gift

"YOUNG GIRL WITH MUFF."

By CHARLES COTTET

THE collection of modern French painting in the galleries of the museum has received as an anonymous gift from a friend a notable addition in the form of a painting entitled "Young Girl with Muff." It is the work of Charles Cottet who is one of the foremost members of the Société des Peintres et Sculpteurs. With him are associated such men as La Touche, René Menard, Aman-Jean, Lucien Simon, and others, whose influence in moulding present and future art movements in France is pronounced.

In the midst of conflicting artistic spirits who find expression in such movements as those inaugurated by the Post-Impressionists, the Cubists, the Futurists, and others, Cottet has followed out his own ideas, developed his individual method of treatment, and justified a place on the roll of honor of French artists.

Charles Cottet was born July 12, 1863, at Puy-Haute-Loire, Southern France. In his youth he lived on the shores of Lake Geneva (at Evian-les-Bains). This must have had considerable influence upon him, for in 1880 we find him at Paris, already engaged upon his artistic studies. He worked under some of the best teachers of the day, among them Maillart, Jules Lefebvre, Boulanger, and above all, Puvis de Chavannes. The instruction and help which Cottet received from so eminent a teacher must have been of vital importance to him. He also studied for a short time under M. Roll.

Once started on his career his strong individuality, his independence, and his great interest in various expressions of nature, soon secured him recognition. He was awarded a gold medal in the Paris Exposition of 1900. The Secessionist movement interested him, and he early allied himself with the group of innovators of whom Rodin was the leader.

Cottet's work falls naturally into two groups. That which was produced dur-

ing his travels in Egypt in 1894 reveals his interest in the luminosity of the atmosphere, and the intensity of the light contrasts. The same is true of his views of Venice which he produced in 1896 while he was in Italy. The artist's versatility seems remarkable when one compares his treatment of light at this period with its later treatment as illustrated on the preceding page.

The second group is the one by which Cottet is better known. Like others of his calling he fell under the spell of the somber skies and picturesque life of Brittany, and much of his finest work was produced while living there. There is hardly another section of France where the forces of nature, in the restless and destructive seas, the wind and rain make so difficult the struggle for existence on the part of the inhabitants. All this is embodied in Cottet's painting, and in so doing, he reveals the wealth of his artistic resources. Essentially a student of nature, he brings to its interpretation the sentiment, the careful draughtmanship, and a mastery of harmonious coloring which render his work distinctive.

This is the division of his work which has been characterized by some critics as being too somber and dark. But this is not so much a fault as a means whereby he seeks the proper expression of certain phases of nature or, as the case may be, of the temperament of the model.

The "Young Girl with Muff" was one of the paintings chosen by the artist to represent his work at the exhibition of the Société des Peintres et Sculpteurs (formerly the Société Nouvelle) which was held in the Albright Gallery, Buffalo. It is a portrait of a Parisienne, quiet in its color scheme, remarkable for the amount of expression obtained through so simple a palette, and an excellent example of the artist's command of character portrayal. A gray background gives the setting for the figure. The face is set off by the masses of lustrous black hair which hide the ears and render still more conspicuous the dark complexion. As an

example of the more sober side of French painting of the present day this painting is well worthy of study.

It is interesting to compare this example of Cottet's work with two paintings by Eugene Vail, an artist who, although not a Frenchman, is actuated by many of the same principles which are seen in Cottet's work. Both examples, "La Salute, Venice," and "Old Walls, Venice," are hung in the same gallery with the "Young Girl with Muff."

"OUR LADY AND HOLY CHILD."

Among the original works of recent American sculpture which were on exhibition in the museum galleries in connection with the collection of photographs of American sculpture were several examples of the work of Albert Henry Atkins. One of the most interesting of these was a large group entitled, "Our Lady and Holy Child." This was designed to fill an exterior niche on the lady-chapel in All Saints Church, Ashmont, Mass. The architects of this new edifice are Cram, Goodhue and Ferguson of Boston.

Mr. Atkins is an instructor in the Rhode Island School of Design, and a member of the National Sculpture Society. His training was of the best, for after graduating from the Cowles Art School of Boston, Mr. Atkins spent several years in Paris working in the Academie Julien and in Carlorosi's studio.

Although essentially but one feature of the decorative scheme in the Ashmont church, this Madonna and Child in limestone reveals the artist's sympathy and depth of feeling, and also the proper balance between architect and sculptor.

This movement on the part of those responsible for our new civic, ecclesiastical and public monuments to make such edifices expressions of the highest feeling in architecture, sculpture and painting, will prove of the greatest value in fostering the art-spirit of the country and encouraging the production of work worthy of preservation.



OUR LADY AND HOLY CHILD

BY A. H. ATKINS

SUNDAY DOCENT SERVICE.

One of the most valuable educational phases of the activity of the Rhode Island School of Design is the Sunday Docent Service which was inaugurated last year. This move to develop wider appreciation of the distinctive features of the collections on the part of friends and visitors proved so popular that the service was continued this year. The series of talks which began in December is planned to continue until the last of March. Those who have met the visitors during the month of December are as follows:

December 1, Mr. Sydney R. Burleigh, "Mezzotints and Wood-Block Printing."

December 8, Mr. Norman M. Isham, "The Palaces of Versailles and the Louvre," illustrated by views in the Autotype room.

December 15, Mr. L. Earle Rowe, "The Story of the Japanese Sword."

December 29, Mr. Henry A. Green, "Greek Coins."

Other well-known and interesting speakers have offered their services, and the rest of the program will be equally varied and interesting.

EXHIBITIONS

of the last half-year in the Museum
Galleries.

Through the generous kindness of Mr. Burton Mansfield of New Haven, his remarkable collection of modern paintings was exhibited in the galleries during July, August and September. This collection included fine examples of the work of many of the greatest American and French painters.

In October an exhibition of recent work by leading American Painters was held. Many notable paintings were shown in this exhibition to which the Pennsylvania Academy loaned its recent acquisition, "A New England Woman," by Cecilia Beaux, and the Albright Gallery

in Buffalo, the "Laurel Brook," by E. W. Redfield. Two groups of interesting paintings by W. E. Schofield and W. G. Dearth were shown.

In November a joint exhibition of original works in sculpture and of photographs illustrating recent great achievements in American sculpture, was held.

The exhibition was a revelation to many visitors of the wonderful advance made in the last few years in American sculpture and called attention to the contemporary work by great artists. The photographs were loaned by the American Federation of Arts.

During the last two weeks in November there was an exhibition of landscapes in water color, pastels, and wood-block prints by Miss Margaret Jordan Patterson. These were of unusual distinction and beautiful color.

During the first two weeks in December a fine collection of English mezzotints belonging to the Library of Congress and loaned through the American Federation of Arts was shown.

During the last two weeks in December a collection of distinguished landscapes by the eminent artist and critic, Mr. Birge Harrison, was shown. These beautiful landscapes have been truly said to "unite artistic knowledge and poetic vision."

A collection of fine Japanese Prints were displayed in the swinging cases in the Autotype room during the summer, and have been followed by photographs of famous French and Italian Palaces of the renaissance.

ACCESSIONS AND LOANS

JUNE 1 TO DECEMBER 31, 1912.

Arms.

Japanese dagger with ivory scabbard, lent by Mr. Sydney R. Burleigh.

Japanese sword with ivory scabbard, lent by Mr. Percy Albee.

Indian Arrow, gift of Mrs. Charles S. Cleveland.

Ceramics.

Vase of Rakka ware, twelfth century, gift of Mrs. Gustav Radeke.

Tea pot, two cups and one saucer. Old English, 1800; Seven cups and two saucers. English, early nineteenth century; Three cups and three saucers. Chinese "Lowestoft;" bequest of Mrs. Moses Brown Chase.

Engravings and Prints.

Ninety-five mezzotints, lent by the Library of Congress through the American Federation of Fine Arts.

Ten wood-block prints by Margaret Jordan Patterson, lent by the artist.

Glass.

Four pieces of French and Chinese glass, lent by Miss Ellen D. Sharpe.

Ivories.

Ivory skein-winder, bequest of Mrs. Moses Brown Chase.

Jewelry.

Silver hair ornament, gift of Mrs. Gustav Radeke.

Old French gilt beads, gift of Mr. Isaac C. Bates.

Forty-one pieces of jewelry, old Navajo, Alaskan and Tibetan, gift of Mrs. William C. Baker.

Pair of gold and shell ear-rings from Turkey; Brooch and pair of Turkish ear-rings, silver gilt filigree; gift of Mrs. Charles S. Cleveland.

Medals.

"La Fayette Medal," made by J. E. Roine. Issued by the circle of Friends of the Medallion in Manhattan.

Bronze medal, "Charles Dickens, Novelist," by J. S. Conway, gift of Mrs. Gustav Radeke.

Metal Work.

Brass mounted tongs and shovel, brass andirons, bequest of Mrs. Moses Brown Chase.

Reproduction of "Nestor Cup" found at Mycenæ in 1876, the most important

work of prehistoric Greece, 1400 B. C., gift of Miss Alice A. Razee.

Three Korean spoons from grave, 300 A. D., gift of Mrs. William C. Baker.

Paintings.

Oil painting, "Girl with Muff," by Charles Cottet, anonymous gift.

Oil painting of the sons of the late Cyrus Taft, by James S. Lincoln, gift of Miss Amey H. Taft.

Japanese painting, gift of Sogo Matsu-moto.

Oil painting, "Landscape," by George W. Whitaker, gift of Mr. Scott A. Smith.

Oil painting, "The Quarry," by Jonas Lie, lent by the Folsom Galleries, New York.

Oil painting, "Portrait of Col. James Swan," by Gilbert Stuart, lent by Prof. Henry T. Fowler.

Oil painting, "The Convalescent," by John E. Johansen, lent by the artist.

Three oil paintings by W. E. Schofield: "Old Covered Bridge," "Silent Mantle," "A Picardy Farm," lent by the Kurtz Gallery, New York.

Oil painting, "A Puritan Flower," by William C. Loring, lent by the artist.

Oil painting, "The Lady in Grey," by T. W. Dewing, purchase, Jesse Metcalf Fund, 1912.

Four oil paintings: "Young Eternities," Arthur B. Davies; "Tea in the Garden," Richard Miller; "Open River," Gardner Symons; "Storm Voices," by Paul Dougherty; lent by the Macbeth Gallery, New York.

Oil painting, "The Garden," by Gari Melchers, lent by Montross Gallery, New York.

Oil painting, "The Laurel Brook," by W. E. Redfield, lent by the Albright Gallery, Buffalo.

Oil painting, "Other Days," by John W. Alexander, lent by the artist.

Oil Painting, "New England Interior," by Edmund C. Tarbell, lent by Miss Catherine Codman.

Three oil paintings: "The Silver Dress," by Howard G. Cushing; "June Sunshine," by Joseph DeCamp; "Winter's Veil," by Leon Foster Jones, lent by the Copley Gallery, Boston.

Five oil paintings by W. G. Dearth: "The Blue Sea," "The Distant Sea," "The Grey Pool," "The Limpet Pool," "The White Rose," lent by the artist.

Twenty-four oil paintings by Birge Harrison, lent by the artist.

Oil painting, "A New England Woman," by Cecilia Beaux, lent by the Pennsylvania Academy of Fine Arts.

Twenty-two water colors and pastels by Margaret Jordan Patterson, lent by the artist.

Water-color painting, "Symphony in blue and gold," by Albert F. Schmitt, lent by the artist.

Two oil paintings: "At the Wash Tub," by William Orpen; "The Rehearsal," by John Lavery; lent by R. C. and N. M. Vose.

Pastel, "Girl in Green," by T. W. Dewing, lent by Mrs. Gustav Radeke.

Photographs.

"Madonna and Child," Correggio, gift of Mr. Michael McHugh.

One hundred and forty photographs of American sculpture, lent by the American Federation of Arts.

Photograph of Moses Brown Chase; photograph of Mrs. Moses Brown Chase, bequest of Mrs. Moses Brown Chase.

Sculpture.

"The Entombment of Christ," colored terra-cotta group, possibly by Giovanni Minello (1460-1524), gift of Mrs. Jesse H. Metcalf.

Two bronze statuettes: "Windy Doorstep," by A. St. Leger Eberle; "Arthur Bovet, a Laborer," by Mahonri Young; lent by the Macbeth Gallery, New York.

Two bronze statuettes by H. A. Mac-

Neil: "Incoming Wave," "Manuelito," lent by the sculptor.

Bronze statuette, "Peace or War," by Cyrus Dallin, lent by the sculptor.

Bronze, "Buffalo," by A. Phimister Proctor, lent by the sculptor.

Five small bronzes: "Swimming," by Chester Beach; "Sitting Puma," by Arthur Putnam; "Girl with Roller Skates," by A. St. Leger Eberle; book supports, by A. St. Leger Eberle; lent by Mrs. Gustav Radeke.

Bronze, "Marcel," bronze fern dish, bronze candlestick, by Mrs. Carol Brooks MacNeil, lent by the sculptor.

Three plaster casts by Albert H. Atkins: "Our Lady and Holy Child" (exterior niche statue for the Lady Chapel, All Saints Church, Ashmont, Mass.), "Maternity" (relief), portrait, (relief); lent by the sculptor.

Two silver-plated casts: "Puppy," "Kitten," by F. G. R. Roth, lent by the sculptor.

Textiles.

Thirty-seven examples of Coptic textiles, gift of Dr. Denman W. Ross.

Indian shawl, gift of Mrs. William C. Baker.

Three pieces of old Navajo blankets, gift of Miss Grace Nicholson.

Hand wrought embroidery, lent by Miss Lena M. Danforth.

Forty-five examples of Oriental embroidery, gift of Mrs. Gustav Radeke.

Hand-made and embroidered curtains, made in 1760, by Miss Chloe Fuller, of Rehoboth, and finished before she was 18 years old; 6 hand-made rings for curtains, loan of Mrs. Gustav Radike.

Woodwork and Furniture.

Box of wood with straw inlay, made by Darius Sherman, of Tiverton, R. I., early nineteenth century, gift of Mrs. Charles A. Fisher.

Two chairs, early nineteenth century, bequest of Mrs. Moses Brown Chase.

WITH the issue of this bulletin, the Rhode Island School of Design joins the institutions dealing with the teaching of art through schools or museums which have such official organs. The practical value of a bulletin as a means of reaching and interesting the supporters and friends of the museum or school has already been abundantly proved. Collectors and connoisseurs as well as others who may be only casually interested in art and its manifestations are familiar with the quality and value of the bulletins issued by the Museums of Art in Boston, New York, Worcester, Philadelphia, Detroit, Buffalo, Chicago, etc. Not only do these keep their readers well informed about the various activities of the institutions, the recent gifts, the changing exhibitions, and the immediate needs, but they also supply much detailed information about the chief treasures in the galleries, which the newspapers (often through lack of space) are unable to supply. This interest on the part of the general public should be fostered as far as possible. The feeling should be universal that the museum or art gallery is not a treasure-house for a privileged few but a center of art-interests for all. Moreover, the public should know of the progress and activity of the School of Design as a place where instruction under competent teachers may be had by their children or themselves. In addition, the active citizen should be interested in the advance made by an institution which supplies instruction to a large number of students through scholarship support received from city and state. These are but a few of the reasons why such a bulletin is necessary for the School of Design and the art interests of the city and state.

While the galleries of the School of Design do not contain as many treasures as those of other larger and more wealthy museums elsewhere, they contain treasures which give them distinction, and merit continued and repeated visits on the part of all.

The bulletin then, as issued quarterly by the School of Design, has for its chief function the spread of knowledge about the activities of the institution and the advance of art in the state.

It is hoped that librarians in museums or public libraries who may receive this bulletin will not only place it on the reading-table but also file it for reference so that persons interested in the growth of the School of Design or the advance of the general art interest of the State of Rhode Island, may find material at hand of interest.

GROWTH OF THE SCHOOL.

The growth of an institution is often judged by the lists of students as issued in reports. While an increasing list does have a certain amount of value in showing how wide-spread the influence of the School may be, it is only of value when a high standard of work has been constantly maintained. It will doubtless be of interest then to note the amount of registration at the School of Design.

The total registration to date is 924, an advance of 182 over the numbers on the corresponding date last year.

The students are enrolled as follows: 183 day, 492 evening, 186 in the Saturday classes, and 63 in the Summer School.

The attendance in the eight departments is:—

Department	Day	Evening
Drawing and Painting	49	45
Decorative Design	35	26
Modeling	5	11
Architecture	12	59
Mechanical Design and Shopwork	36	195
Textile Design and Chemistry	17	83
Jewelry and Silver-smithing	9	73
Normal Art	20	
	183	492

Children's Saturday Classes	171
Teachers' Saturday Classes	15

When it is remembered that the standard maintained by the School of Design is a high one, there need be no comment on the constantly increasing usefulness of the School and the appreciation of its efforts throughout the state.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. E. Rowe.

Application for entry as second-class matter at the post
office at Providence, R. I., pending.

OFFICERS

ISAAC C. BATES	President
THEODORE FRANCIS GREEN	Vice-President
HOWARD M. RICE	Secretary
STEPHEN O. METCALF	Treasurer
L. EARLE ROWE	Director

TRUSTEES

For Six Years — HOWARD L. CLARK, THEODORE
FRANCIS GREEN
For Five Years — Miss LIDA SHAW KING, G. ALDER
BLUMER, M.D.
For Four Years — HOWARD HOPPIN, HAROLD W.
OSTBY
For Three Years — HOWARD O. STURGES, HOWARD
M. RICE
For Two Years — SEEBER EDWARDS, HENRY D.
SHARPE
For One Year — ISAAC C. BATES, Mrs. GUSTAV
RADEKE

EX-OFFICIO

His Excellency Governor ARAM J. POTHIER
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools
President of Brown University, WILLIAM H. P.
FAUNCE
Professor WILLIAM CAREY POLAND, of Brown
University
E. CHARLES FRANCIS, of State Board of Education
FRANK HILL, of State Board of Education
Librarian of Providence Public Library, WILLIAM E.
FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time
\$100.00
Annual Governing Members, who pay annual dues of
\$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Three bulletins and a year-book are to be issued quarterly and are sent free of charge to the members, and on written request, to alumni of the institution.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 2,150 volumes, 11,000 mounted photographs and reproductions, 600 lantern slides and about 500 postcards. The attendance during the past three months has been 3,072, while the circulation was 1,200 books and 2,819 plates. These statistics compared with those for the corresponding months of the year 1911 show an increase of 300 in attendance, 326 in the circulation of books and 1,182 in the circulation of reproductions.

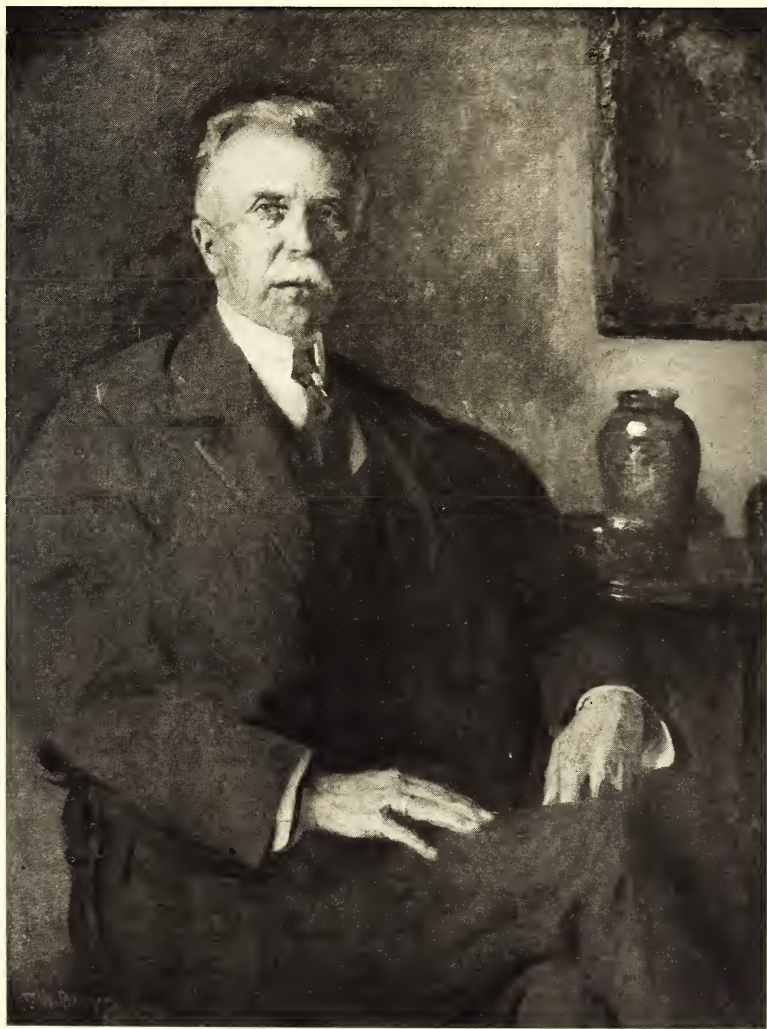
Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. I

APRIL, 1913

No. 2



ISAAC COMSTOCK BATES

1843-1913

FROM A PORTRAIT BY FRANK W. BENSON

THE Trustees of the Rhode Island School of Design at a meeting held on the eighth of January, 1913, voted to adopt the following memorial, and to cause the same to be entered in their records and offered to the press for publication.

Memorial

ISAAC COMSTOCK BATES, President of the Rhode Island School of Design, died on the first of this month, after an illness of several months. He has held the office of President since 1907, having previously been Vice-President since 1890, and Trustee since 1885. In common with the people of Providence, to whom, in varied relations, and in a large way, he has been a real and honored benefactor, the Trustees of the Rhode Island School of Design greatly lament his death. Quietly, generously and effectively he has served as a member of important boards of management concerned with the administration of fiduciary and philanthropic institutions, and he has given liberally of his time, his wise counsels, and his substance, to promote good causes of every kind. The entire city is his debtor.

The Rhode Island School of Design in particular stood in intimate relation to his dominant tastes, and he dedicated to it constant, devoted and thoughtful service, and many a precious and costly gift. He was for many years an untiring working member of the Museum Committee, and since he became President, a member of the Executive Committee, and of the Library Committee. This School was ever in his thoughts and he was often within its walls. His love of art and his refined taste in art made him excellent in counsel. As he chose with rare discrimination all works of art that he acquired, his loans and gifts to the School were of exceptional beauty and value. It is difficult to attempt to give any adequate account of the extent and the worth of what he did for the School, and of his benefactions to it. In every way he showed that he loved it, and he was ever eager to promote its welfare. By the rich and generous provisions of his last will and testament he has confirmed and enlarged his abiding and affectionate liberality to the School, and has caused his good works to live after him unendingly. Forever the name of ISAAC COMSTOCK BATES should be remembered here as one of those who determined, shaped and secured the existence of the Rhode Island School of Design during its formative years.

Finally, the Trustees of the Rhode Island School of Design, while they seek, all too inadequately, to express their sense of the virtues and the works of ISAAC COMSTOCK BATES, cannot forget that in his death they have been deprived of one of the best of comrades and friends. His honest heart, his high integrity, his plain sincerity, were illumined by a genial nature, a kindly spirit, and a sweet temper, that won the love of those who were brought into companionship with him. They found in him a friend, and they will never cease to feel the loss of his kind and cheering presence. And to those more nearly related by ties of kindred, or more closely bound to him by long and intimate fellowship, the Trustees of the Rhode Island School of Design tender their true and heartfelt sympathy.



"AUTUMN"

BY GEORGE INNESS

THE striking feature of the Isaac Comstock Bates bequest is the light it throws upon the breadth of vision and the versatility of the collector as an art patron. Visitors to the galleries have, for several years, doubtless, noted a large number of objects of art interest which merited their study, as coming from Mr. Bates either as a gift or a loan. To visit the galleries to-day, and to note the many former loans, now a part of the bequest, and added to these the wealth

of works of art which have been in his home, would only emphasize the indebtedness of the School of Design and the beauty-loving public to the donor of the bequest.

It is characteristic of Mr. Bates in making his selection of oil paintings to show partiality to the work of the American School. Of these in the landscape school the ones which merit the closest consideration are by George Inness and Alexander H. Wyant. The group of

Innesses is a very representative one, from various periods of his career. "The Roman Campagna," which is dated in 1875, and the "Italian Landscape," recall some of the inspiration which came to him as he made his pilgrimages to Italy. The "Medfield," dated also in 1875, is one of those charming studies of sunshine and fresh green vegetation which find their origin in his stay in Medfield, Massachusetts for several years. Here some of his best work was done, and a facility of expression was gained which characterized his later work. The most popular one is perhaps that called "Autumn." Aside from the interest in the gorgeous dress of the giant trees, the study of light on the flat plain beyond and the general feeling of atmosphere all through the work make it well worthy of study. This group of five Innesses is not open to question regarding their authenticity, for almost all of them were purchased directly from the artist's studio by Mr. Bates.

This is likewise true in the case of the group of paintings by Wyant. His response to the varying moods of nature, especially in the more sober periods of sunset and twilight, is evident in the five examples of his work in the bequest. His characteristic treatment of distance is seen in the "Landscape, Keene Valley."

Other examples of the older American landscape school are from the brushes of such artists as Edward M. Bannister, John Noble Barlow, T. Foxcroft Cole, Samuel Coleman, Sanford R. Gifford, R. Swain Gifford, John F. Kensett, Jervis McEntee, J. F. Murphy, Thomas Robinson and Worthington Whittredge. Among the later artists there are Charles W. Woodbury, Charles W. Stetson, William M. Chase and Elihu Vedder.

There are two of the American group which give the bequest unusual distinction. The first is a small portrait by Gilbert Stuart, probably of President Madison. This apparently is one of the series called the "Gibbs Portraits of the Presidents." The second is the "Mother and Child" by William Morris Hunt,

painted with that delicate sense of color-harmony and that softness of effect which reveals the master-hand. Although small in size, the quality of the work makes it of great importance and an addition to any collection of works of art.

Most of these were smaller pictures which had been hanging in his home; among the larger pictures which the public has already had considerable opportunity to study are a number by Frank W. Benson. Here the strong virile portrait of Mr. Bates, the "Spring" and "Autumn" (studies for decorations in the Congressional Library at Washington), the "Bather," and especially the "Summer" with its wealth of sunlight on wind-blown dresses and rippling sea, all are "museum" pictures of decided interest. With these should also be mentioned a "Portrait of a Lady" by Edmund C. Tarbell, the "Pink Lady" by W. M. Chase, and the "Girl in White" by Charles W. Hawthorne.

Although Mr. Bates' interest was apparently primarily in the American School when considering paintings, he was able to secure several European examples of interest and importance. The Barbizon School is represented by a "Landscape" and a group of "Dogs" by Diaz, while examples of the work of Jules Dupré are seen in "Cows Drinking" and a "Landscape." With these might also be mentioned paintings by Courbet, Largillière and Van Marcke. In this group there is also an excellent Jacque with a characteristic group of "Sheep."

Lovers of the work of Wyant and Homer will find that these two artists are unusually well represented in the small collection of water-colors which came as a part of the bequest.

In 1872, Charles Sumner wrote an essay on "The Best Portraits in Engraving." Although the whole range of engraving since the Renaissance was covered in the essay, the selection of engravings was made with such a high standard that the number is relatively small. Mr. Bates was impressed with the essay and for

years has attempted to secure the best examples of the portraits named. The result is that the School of Design has become the possessor of some of the finest engraved portraits to be found anywhere. The print-lover and the collector of engravings is invited to enjoy such masterpieces as Durer's portrait of Erasmus, Goltzius' portrait of Theodore Cœrnherth, that of Jan Lutma by Rembrandt, Vandyck's portrait of Francis Snyders; that of Philippe de Champagne by Edelinck, Drevet's superb portrait of Bossuet, and Bervic's engraving after Callet's portrait of Louis XVI. These and others go to make the collection distinctive.

Aside from the "Sumner portraits" work of the graver and the burin is seen from the hands of such artists as Chauvel, Daubigny, Seymour Haden, Jacque, Jongkind, Claude Lorraine, A. Waterloo, Burleigh, and Stetson.

In this connection should be mentioned the work of Mr. W. P. Nicholson. With the exception of the portraits, the series consists of the original wood-block prints, colored by the artist himself. The whole series up-to-date is given by Mr. Bates including the "Almanac of Twelve Sports," the "Alphabet," "London Types," "Characters of Romance" and a part of the "Twelve Portraits."

One of the branches of applied arts which often attracts collectors is that of jewelry, especially rings. To the School of Design such work is of great value, both for its interest to the student of design and the visitor to the galleries. The bequest under consideration contained a large number of rings, watches, necklaces, and brooches from many sources and various periods.

The catholicity of Mr. Bates' taste is well illustrated in the collection of Japanese and Chinese objects which have now found a permanent home in the Museum. Yielding to the charm of design and artistic spirit of the East, Mr. Bates gathered a very representative series of objects. In pottery and porcelain may

be found examples from many potters and centers of ceramic production. The Raku bowls, the Kutani ware, Owari and Satsuma, Kyoto and Ninsei work, these and many others may be studied in the Japanese gallery; as well as Chinese work of several periods from the late Ming to the middle of the nineteenth century. An excellent collection of decorative wooden panels, stonework, cloisonné, prints, stencils and metal-work will also be found to be of decided interest.

This same wideness of interest is seen in the Javanese printed textiles and weapons, the East Indian fabrics and embroideries, the English table-glass and the European faience.

A friend of Mr. Bates has written a very appreciative foreword to the Memorial



Japanese DECORATIVE PANELS Wood
I. C. BATES Bequest

Catalogue. In it, the bequest is characterized as "the life long work of a lover of beauty who was also a lover of his fellow-men." The truth of this statement will be made more apparent as those who visit or frequent the museum galleries find opportunity to study in detail the wealth of this important addition to the collections. Those who gather works of art, whether they realize it or not, are building for the future. Sooner or later examples will find their proper place in museum galleries. This important fact was realized by Mr. Bates, and it is characteristic of the man that he bequeathed his treasures to a public museum, so that the institution and the public might secure at once the association with those works of art which he was able to bring together.

"What he loved and sought and found he has lavished upon us. Let us rejoice and be very grateful for ourselves and those who come after us."

THE foregoing brief survey of the works of art in the bequest should be supplemented by a statement throwing further light on Mr. Bates' farsightedness. From his long association with the School of Design in an official way, he came to realize the difficulties of maintenance and support which seems to be one of the ever present problems of art schools and museums of art everywhere. In addition to the wealth of objects representative of many lines of artistic production, the bequest further contained a sum of money to the amount of \$55,000. In the same liberal spirit the use of this sum is at the discretion of the School of Design. Although the use of all this amount is not immediately available it will eventually assist in broadening the work of the School and the Museum along such lines as would have met with the approval of its friend and late President, Mr. Isaac Comstock Bates.

SIZE OF THE BEQUEST.

The importance of any gift or bequest depends on quality as well as size or number, but it is of interest to add the following figures to the very brief appreciation which is found in these pages. The bequest includes one hundred and ninety-one oil paintings, ninety-one water-colors and drawings, two hundred and thirty-eight etchings and engravings, sixty-seven examples of the wood-block prints by Mr. W. P. Nicholson, one hundred and ninety-three pieces of jewelry, forty-six specimens of European faience, seventeen examples of table-glass, a collection of two hundred and fourteen pieces of Japanese and Chinese pottery and porcelain, and three hundred and ninety-one miscellaneous Oriental objects including decorative wood-work, furniture, metal-work, cloisonné, Japanese prints and inlaid combs. To this list must be added twenty-three Javanese printed cottons, four Javanese weapons, twenty-nine Japanese embroideries and textiles, and twenty-five East Indian fabrics and embroideries, and also thirty-six other objects, including the Dexter desk in the Colonial House.

More detailed information about the objects in the bequest than is possible in this short Bulletin may be found in the "Catalogue of the Memorial Exhibition of Works of Art given by Isaac Comstock Bates."

A FARSIGHTED BEQUEST.

"I hereby expressly declare that said legatee has my full consent and approval either to keep and use the same for exhibition or in any other manner or to sell or otherwise dispose of the same as it may deem best."

The above clause of the Isaac Comstock Bates bequest calls attention to one of the many problems which have great influence on institutional work, whether in school or museum, that of the condi-

tions under which gifts and bequests are received. In the early history of our great museums such as those in Boston and New York, several collections and gifts were accepted on condition that the group of objects would always remain intact, would be exhibited always by itself and in the same room, and would bear as prominently as possible the name of the donor. These collections, accepted under such conditions, have almost invariably in the course of years reacted against the welfare of the institution. It has been found, moreover, that works of unusual merit only show off to advantage when placed in the general collection of the galleries, with proper conditions of hanging and lighting, and with such pictures about them as will by comparison and contrast emphasize their real worth.

This state of affairs is not so apparent in the formative stage of development of a museum, when of necessity material for exhibition is eagerly sought for. However, at the present time, the smaller museums are profiting by the sad experiences of the larger ones, and realizing that bequests which impose conditions are very liable to be an ever-increasing handicap, they are not so ready to assume such a burden.

The connoisseur or collector also is realizing that such an arrangement is detrimental to his or her own interests. It is readily seen that every piece which may be chosen is not of the same high standard. Then, too, as the collector's taste and knowledge develops, the standard invariably becomes higher.

The art lover of to-day is beginning to realize that it is an honor most to be desired, to have his especial treasures in the art museum, where they can show off to the best advantage; and that it is not altogether a condescension on his or her part when a gift is made.

This new spirit actuating many donors of valuable gifts to our museum is indicative of a sense of duty to the general public, of thoughtfulness for the advance of taste, and of a farsightedness which

visualizes in a measure a museum of high standards.

The bequest of Mr. Bates was made in this farsighted spirit, with the welfare of the institution and the public in mind, for his entire collection was given without any condition. The institution in accepting the bequest feels very grateful for this thoughtfulness, which has in mind the larger and much more important museum of the future.

THE Memorial Exhibition of the works of art given by Mr. Isaac Comstock Bates was opened on the evening of February twenty-seventh with a private view. In spite of the inclemency of the weather, a large number of persons responded to the invitation, and spent the evening enjoying the wealth of objects shown. On the Sunday following, as part of the regular Sunday doctent service, a circuit was made of the galleries in which the exhibition was placed. The interest in evidence at the private view was likewise met with on that Sunday. During the time of the exhibition, the visitors have come to realize more and more the presence of an active art museum in Providence, where a pleasant and profitable afternoon may be spent in the enjoyment of the objects in the Bates bequest and the other treasures of the collections. The exhibition will close on April thirteenth.

The next issue of the Bulletin will contain much interesting material which, because of the space devoted to the epoch-making bequest of Mr. Bates, could not be placed in this number. As stated in the first issue, the Bulletin is for the School as much as the Museum, and its progress will receive due attention in all future numbers. It might be noted, however, at this time, that the registration in the School has continued to increase until it now totals 1102.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. E. Rowe.

Entered as second-class matter January 16, 1913, at
the post office at Providence, Rhode Island, under the
Act of August 24, 1912.

OFFICERS

THEODORE FRANCIS GREEN	President
HOWARD M. RICE	Vice-President
STEPHEN O. METCALF	Secretary
	Treasurer
L. EARLE ROWE	Director

TRUSTEES

For Six Years — HOWARD L. CLARK, THEODORE
FRANCIS GREEN

For Five Years — Miss LIDA SHAW KING, G. ALDER
BLUMER, M.D.

For Four Years — HOWARD HOPPIN, HARALD W.
OSTBY

For Three Years — HOWARD O. STURGES, HOWARD
M. RICE

For Two Years — SEEGER EDWARDS, HENRY D.
SHARPE

For One Year — Mrs. GUSTAV RADEKE

EX-OFFICIO

His Excellency Governor ARAM J. POTHIER

His Honor Mayor JOSEPH H. GAINER

Commissioner of Public Schools, WALTER E. RANGER

The Superintendent of Providence Schools

President of Brown University, WILLIAM H. P.

FAUNCE

Professor WILLIAM CAREY POLAND, of Brown

University

E. CHARLES FRANCIS, of State Board of Education

FRANK HILL, of State Board of Education

Librarian of Providence Public Library, WILLIAM E.

FOSTER

MEMBERSHIP

Honorary Members

Governing Members for Life, who pay at one time
\$100.00

Annual Governing Members, who pay annual dues of
\$10.00

Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries
are open to the public on every day of the
year, with the exception of Thanksgiving
Day, Christmas Day, and the Fourth of
July. From July 1st to September 15th
the hours are from 1 to 5 P. M. on week
days and from 2 to 5 P. M. Sundays; from
September 15th to July 1st the hours are
from 10 A. M. to 5 P. M. week days and
from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M.
daily.

Twenty-five cents admission to the
museum is charged on Mondays, Wednes-
days and Fridays and the museum is free
on Tuesdays, Thursdays, Saturdays and
Sundays.

Free transferable tickets admitting four
persons on pay-days are sent to all mem-
bers of the corporation. Art students
and artists, on application to the authori-
ties, may obtain free tickets of admission
for pay-day. Teachers with pupils of
both public and private schools will be
admitted without payment upon applica-
tion.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the ob-
jects belonging to the museum, including
photographs of the Pendleton Collection
of furniture, are on sale at the entrance to
the museum.

PUBLICATIONS.

Three bulletins and a year-book are to
be issued quarterly and are sent free of
charge to the members, and, on written re-
quest, to alumni of the institution.

The "Catalogue of the Memorial Ex-
hibition of Works of Art given by Isaac
Comstock Bates" will be forwarded to
any address for twenty-five cents. A copy
will gladly be sent on application to any
of the subscribers of the School of Design
who have not as yet received their copy.

COPYING.

Permission to copy or photograph in the
galleries of the museum may be obtained
in the office. Such permits will not be
issued for Sundays or legal holidays.

LIBRARY.

The Library contains 2,150 volumes,
11,000 mounted photographs and repro-
ductions, 600 lantern slides, and about 500
postcards. The attendance during the
past three months has been 2,637, while
the circulation was 1,249 books and 3,862
plates.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. I

JULY, 1913

No. 3



ENTOMBMENT OF CHRIST

Paduan School. XVth Century

Gift of Mrs. Jesse H. Metcalf

THE distinguishing characteristic of the Italian Renaissance was a distinct union of realism and deep religious feeling which permeated the whole world of art at that time, but especially found its expression in the sculpture of the period. This is true of the work of not only the great artists but of the minor ones whose existence in many cases is only known through the few examples of their artistic skill which have survived the course of years. In spite of the lack of the genius of a

Michelangelo, or a Della Robbia, these sculptors of lesser creative ability frequently produced works of the greatest interest which are not only impelling but which reveal the potent forces which awoke so great a movement in Italy during the early Renaissance.

Students of Renaissance sculpture then, as well as all who appreciate the expression of beauty, will be greatly interested in an original terra-cotta group, representing the "Entombment of Christ," which is a recent gift to the Museum

from Mrs. Jesse H. Metcalf. This altarpiece dates from the fifteenth century and is the work of an artist of the Paduan School.

The persons taking part in this last mark of respect to the dead Christ and who are represented in this group are Joseph of Arimathea, St. John, Mary the mother of Jesus, Mary Magdalene, Cleophas, Salome and Nicodemus. Similar groups in marble and terra-cotta must have been a feature of the altars in many churches of the period, and all that have been preserved to our time are full of the Italian feeling.

While it is not essential to our enjoyment of the group to have any definite idea about the artist, it will doubtless be of interest to scholars to compare this new acquisition of the School of Design with the examples of the work of three North Italian artists of the end of the Quattro-cento, namely Bartolomeo Bellano, Andrea Riccio, and Giovanni Minello. Of these the last is the most important, and there are many points in common between the modeling of the new relief and the examples of Minello's work which may be seen and studied elsewhere. An unusual opportunity is offered for such a comparison since there is a work of Minello in Fenway Court in Boston, the home of Mrs. J. L. Gardner's superb collection of works of art. This is a Pieta with similar treatment of the hands and a like feature in the division between the figures, which deserves attention.

Giovanni Minello, although by no means among the greater artists of the Renaissance is one who achieved considerable distinction. Although doubtless much of his work has disappeared, an eminent critic* has brought together an extended list of sculpture which may be attributed to him. Minello was born in Padua in 1460 and must have been greatly influenced by the emphasis which was laid upon high standards in art in

his own city and in Florence. The chief demand of the time was for sculpture designed for church use in decoration, so Minello received many commissions of that nature for churches in Padua and vicinity. Among these were the churches of S. Giustina at Padua and S. Giovanni Battista at Bassano. Other examples may be seen in the Museo Civico at Padua.

The work of Bartolomeo Bellano and Andrea Riccio lacks in general the refinement of line and the balance in the composition which is characteristic of the work of Giovanni Minello, and the group in question possesses these very features of artistic merit. Moreover a like refinement of treatment is evident in the drapery.

Whether the group which has now become one of the chief acquisitions of the Museum is by Minello or not is but secondary to its great interest to those who find enjoyment in the genius of an artist who could so well embody in terra-cotta the passion and sorrow of that last moment of respect, and yet so skillfully that the visitor is sympathetic and not repelled. Throughout the whole treatment there breathes the spirit of an artist who not only felt the inspiring age in which he lived, but was able to create a work decidedly above the average, if we may judge by what has survived in Italian, and other Museums. In any case the acquisition is of such importance as to merit the attention and enthusiasm of every friend of the institution, and of such museum-quality as would render it a notable accession in any Museum of Art.

While there was a considerable demand for church sculpture of this type, it was not all executed in marble, for the Renaissance accepted the tradition of earlier Greek and Roman days and modeled in terra-cotta, a medium which admits of much greater ease of treatment than marble. The great possibilities of this material are exemplified in the enameled terra-cotta sculptures of the Della Robbias and their followers.

* (See article by Cornelius von Fabriczy on Giovanni Minello, in *Jahrbuch der Königlich Preussischen Kunstsammlungen*, April, 1907, pp. 53-89.)

Other artists, such as Minello, found equal possibilities in the same medium but with the feature of painting the surfaces. Of this class of painted terra-cotta

sculpture the "Entombment of Christ" in the Museum is a good example, and has the further interest of not having been damaged by repainting. —L. E. R.



PERUVIAN TEXTILES

Pre-Spanish

Gift of Mrs. Jesse H. Metcalf

THE Museum collection of Textiles has been lately enriched by the gift from Mr. Jesse H. Metcalf, of a number of pieces of tapestry and other woven fabrics which belong to the time of the great Inca civilization in Peru, before the conquest of that country by the Spaniards, and are of peculiar interest, being ex-

amples of an early American Art that reached great perfection, but of which comparatively little now remains.

With other objects, implements of warfare, tools of trade, kitchen utensils and articles of adornment have these masterpieces of the art of weaving been brought to light after their centuries of burial, and

have revealed to us a knowledge of the daily customs of this ancient race as have the treasures of Pompeii. These textiles, which were worn and wrapped around the bodies placed in graves, have been preserved, in most cases in perfect condition, owing to the dryness of the climate and the salty nature of the soil. From them we learn to how high a state of development the art of weaving was brought by the ancient Peruvians, and from the objects found in the graves, the looms, the yarn, the shuttles, the needles, we have learned their method of manufacture. The materials are cotton and wool, often of very fine quality; the wool coming from the llama and alpaca, animals still peculiar to the country.

Many of the garments were woven as tapestry and are similar in texture and method to the tapestry which was woven into the clothing of the ancient Copts, or to the finer grade of Kis Khilim rugs. The warp, made of one continuous strand, was stretched on a frame, and the weft or filling was introduced by means of long, wooden needles around which the yarn was wound; the needles pointed at both ends were weighted in the center by a small bead or whorl of pottery which was engraved or painted with some design, or else carved in some curious shape, like a human being, a frog, a bird or some other creature. Besides this method, which was the earliest employed, there was also true loom weaving, and fabrics of varying thickness from heavy and three ply cloths to delicate gauzes were made. These were ornamented in the weaving, by embroidery, by painting on the cloth, or the cloth itself was dipped in dye, certain portions being reserved from the action of the dye by being tied tightly so that it could not penetrate.

The designs of the woven stuffs are often in stripes, with a warp of differing colors used, but the majority of patterns are of spots arranged in rows or bands or in diaper fashion, and the ornament is usually of some form of representation, a human figure, a bird or animal, or in a

few cases a plant or flower. Owing to the method used in the tapestries the shapes are distinctly geometrical and follow diagonal lines which become the definite motive in the loom-woven fabrics, so much so, that the original form degenerates into an apparently meaningless shape, the animals and birds becoming mere frets or parts of a zig-zag pattern. There is little so-called grace or beauty of form, the curve being unknown, angles being the predominant feature, but there is often great beauty of color. The tones are harmonious, not only in the earliest examples which are simple in arrangement, being made in natural browns, in reds and blues, but also in the later work which often has a great range of color, rich and brilliant, among which are some masterpieces of design, the play of colors alternating and repeating with an ingenuity of invention that only finds its equal in the eastern rugs.

Our collection, though small, has examples of tapestry and loom woven fabrics, an embroidered net and a unique fragment of gauze, its design made by being tied and dipped in dye. The patterns are typical, consisting of bird and animal shapes, and some with the human figure, as well as others merely geometrical. Though but fragments they are not only of great value to the student of design and of weaving, but are of extreme interest historically and artistically to the casual observer.

— H. H. C.

A SPECIAL feature of the work of the year was the production of a mediæval masque by the students of the School of Design. The custom of previous years had been to give a costume party in which special dances of an allegorical nature were offered. While some of these costume parties were in the nature of a pageant, the masque of last May easily surpassed all of the earlier productions in artistic merit, in its ambitious nature, and in its historical feeling.

Not only should the School of Design

be pleased over the success of this masque but it was of interest to friends of Brown University as well, since it was written by Mr. George Boas, and the music was arranged by Mr. Marshall Sheldon. Both are upper-classmen at the University and former students at the School of Design.

The choice of the period of the masque was unusually happy. The date was the fifteenth century, which was alive with a sense of the beautiful and an appreciation of the heritage of human achievement which it had received.

The masque was presented to the audience as in the garden of a villa near Florence in the year 1475. Here the Lady Simonetta, with Lorenzo the Magnificent and Giuliano di Medici, attended by their pages and the brilliantly costumed members of the court, found their places on the palace loggia, and took a serious interest in the allegory presented for their consideration and that of the audience, in the garden terrace below. The masque was given in honor of the Lady Simonetta and concerned itself with the Triumphs of Science, Death and Love. Prefaced by a stately and measured dance on the part of some of the ladies in the court, the masque opened with the appearance of Prologue who gave in outline the story and introduced the many characters.

The first part of the masque presented the birth of the flowers. From the colors of the rainbow were born the butterflies and they in turn were the source of the flowers. This evolution was symbolized in a series of dances. Then followed the Triumph of Science, where the knowledge expressed by Astrology, Physick, Botany, Geography, Philosophy, Mathematics and Alchemy brought the flowers and stars into subjection. Their triumph, however, was short for they succumbed to the powers of Death, especially the Four Humors; Choleric, Melancholic, Sanguine and Phlegmatic. Death himself appeared and boastfully pronounced his victory, even daring to summon some of the mighty dead who had felt his power.

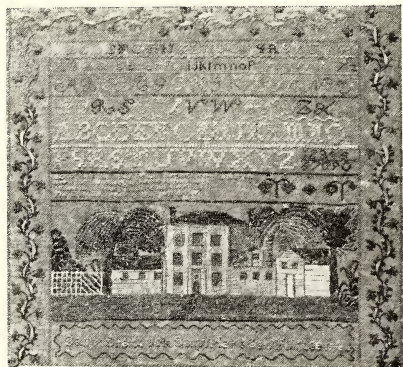
But he in turn had to yield to the deathless power of Love. Dante and Fra Angelico, who through their works had gained the life of immortal fame, bore in the Light of Love, and the masque ended with renewed life for the Sciences, the Stars and the Flowers. After a final word by Epilogue the Lady Simonetta and her train of courtiers left the loggia, passed over the garden terrace and out through the audience.

Such an ambitious presentation can only add to the reputation which the School of Design already enjoys of supplying each year an entertainment of the highest quality. The earnest work of the author and the student body who so ably carried out both the spirit and the letter of the masque was much appreciated, and the committee, of which Mr. Henry Hunt Clark was chairman, may well feel pleased at the success of the evenings of May 16th and 17th, when the masque was given in Memorial Hall for the benefit of the Traveling Scholarship Fund of the Alumni Association of the Rhode Island School of Design.

A MOST interesting addition to the museum has been made by Mrs. Gustav Radeke, who has presented it with two curious old American samplers, both in an excellent state of preservation and duly embroidered with the names of their childish workers. The first is inscribed at the bottom "Sally Shattuck, Sampler, aged Thirteen years," while the other is the work of little "Miss Mary Dusenbery" and is dated "June the 8th, 1802."

It is hard in these days to realize the important part which the sampler played in the childhood life of our grandmothers. Where so many interests and recreations are offered the children of to-day, a hundred years ago it was thought imperative and, at the same time, quite sufficient that the little maid spend endless hours at her embroidery, and the more skill she at-

tained at an early age, the better. Thus the word sampler or samplette or samcloth as they were sometimes called was probably derived from the word "en-



NEW ENGLAND SAMPLERS
Early XIXth Century

Gift of Mrs. Gustav Radeke

great-grandmothers. Although its reign in America was in the eighteenth and early nineteenth centuries, the custom of making it was undoubtedly brought over by our Puritan ancestors from England where needle-work of all kinds had attained a high degree of perfection.

Samplers were usually worked upon canvas or a homemade fabric somewhat resembling scrim. The adornment consisted generally of the letters of the alphabet, both capital and small letters being given; and the Arabic and sometimes the Roman numerals as far as ten. Thus the sampler aided in teaching its little worker her letters and numbers. To this was added the maker's name, age, sometimes place of residence and often a verse indicative of good morals and industry, or a sentence from the Bible. As a further decoration was added some crude representations of impossible birds, flowers, trees, houses or human beings. In the older samplers little attention was paid to the representation of things in their real color. For example, a green horse might be made to balance a red tree with perfect propriety. Neither was there any attempt at perspective. Distance was indicated by a different shade of worsted. The green horse might have his off legs worked in red, a scheme similar to that followed in the famous Bayeaux tapestry.

Little Sally Shattuck's sampler is done on a deep tan scrim nearly square in shape. Beginning at the top is the entire alphabet in printed letters. Next, comes the alphabet in written capital letters, the alphabet a third time in large printed capital letters, followed by the Arabic numerals up to ten. After these comes a brief verse embroidered in white which although it is partly illegible runs somewhat like this:

"How best the Maid Whom circling years improve
Her God the object of her warmest love
Whose useful hours sucesive as they glide
The book the needle and the pen divide."

sample," meaning a sample of the degree of skill to which the youthful worker had attained.

The sampler was probably the most universal and best preserved piece of embroidery done by our grandmothers and

Beneath the verse comes the decorative glory of the entire sampler, a large white

house with a red roof and green windows. It is a mansion of the true old New England type having the barn attached, and is surrounded by green and yellow trees. In the foreground is a green lawn with a neat black path from the front door. Below this remarkable production comes the maker's name and age and then the whole, alphabet, verse and house, is surrounded by an elaborate floral border in red, green and pink.

The other sampler is equally interesting and intricate. Here the alphabet has been done in both small and large printed capitals, and also in small written letters, together with the Arabic numerals up to twenty. Following is the plea to

"Remove far from me Vanity and lyes. Give me neither Poverty nor Riches. Feed me with Food convenient For me."

Below, the ambitious child has depicted the Garden of Eden. In the center is a tree, presumably the apple tree, and on one side stands Adam, on the other Eve, while the snake, very black and with a peculiar head, is extended at their feet. Surrounding the whole piece, as in the other sampler, is a conventional floral border in green and white.

Although the day of the sampler has long since gone by, those that have been preserved will always possess a singular interest for us in that they reflect so clearly much of the spirit and customs of those times when the stern, uncompromising attitude towards life and the world, together with an inflexible devotion to duty, was the birthright of every child born in the new country.

—M. M.

ONE of the factors in the development of Providence during the past thirty-six years has been the remarkable growth of the Rhode Island School of Design. The purpose of its founders and the policy of those who have carried on the work was to offer in

the institution such features as best supplied the public needs. To this end was the Museum founded, so that all might benefit by its galleries of works of art and its public lectures. With this in mind was started the Mechanical Design Department, that of Jewelry and Silver-smithing, and still more recently the Department of Textile Design. The last named is of great importance to the State and to its industries, since nearly forty-seven per cent. of the production of the State is textile. In order that this department might best serve both the textile industry in general and the great body of about fifty thousand operatives in the State, some of whom eagerly welcome an opportunity for advancement, there has been made a most generous offer to the institution.

The growth of the department has been constant and its expansion inevitable. So that the offer of friends to help the institution to build a new building on a part of the area owned by the School of Design, which will admit of such expansion as is necessary to further its usefulness, is decidedly timely.

This gift was conditional on an appropriation being awarded by the State for the purpose of the textile department of \$5000 a year until it was housed in its new building, and then the appropriation to be increased to \$10,000 a year. Realizing what this opportunity meant to one of the State's chief industries through the instruction of better trained workmen, the State voted such an appropriation, thus securing for the institution and the general public the benefit of a fully equipped building in the immediate future. With such a chance for practical instruction, and with so much assistance in the way of scholarships from the State, there is no reason for any who may be interested in textile work not to secure such training as they may desire.

The appropriation by the State only emphasizes the public nature of the Rhode Island School of Design and the ever increasing interest in it.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. E. Rowe.

Entered as second-class matter January 16, 1913, at
the post office at Providence, Rhode Island, under the
Act of August 24, 1912.

OFFICERS

Mrs. GUSTAV RADEKE . . .	President
THEODORE FRANCIS GREEN . . .	Vice-President
HOWARD M. RICE . . .	Secretary
STEPHEN O. METCALF . . .	Treasurer

L. EARLE ROWE Director

TRUSTEES

For Six Years—Mrs. GUSTAV RADEKE, JESSE H. METCALF

For Five Years—HOWARD L. CLARK, THEODORE FRANCIS GREEN

For Four Years—Miss LIDA SHAW KING, G. ALDER BLUMER, M.D.

For Three Years—HOWARD HOPPIN, HARALD W. OSTBY

For Two Years—HOWARD O. STURGES, HOWARD M. RICE

For One Year—SEEBER EDWARDS, HENRY D. SHARPE

EX-OFFICIO

His Excellency Governor ARAM J. POTHIER

His Honor Mayor JOSEPH H. GAINER

Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O. WINSLOW.

President of Brown University, WILLIAM H. P. FAUNCE.

Professor WILLIAM CAREY POLAND, of Brown University

E. CHARLES FRANCIS, of State Board of Education

FRANK HILL, of State Board of Education

Librarian of Providence Public Library, WILLIAM E. FOSTER

MEMBERSHIP

Honorary Members

Governing Members for Life, who pay at one time \$100.00

Annual Governing Members, who pay annual dues of \$10.00

Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and

from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Three bulletins and a year-book are to be issued quarterly and are sent free of charge to the members, and, on written request, to alumni of the institution.

The "Catalogue of the Memorial Exhibition of Works of Art given by Isaac Comstock Bates" will be forwarded to any address for twenty-five cents. A copy will gladly be sent on application to any of the subscribers of the School of Design who have not as yet received their copy.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 2,292 volumes, 13,000 mounted photographs and reproductions, 600 lantern slides, and about 800 postcards. The attendance during the past three months has been 2,736, while the circulation was 1,088 books and 2,375 plates.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. I

OCTOBER, 1913

No. 4



Copyrighted by the Carnegie Institute

MISS KITTY

J. J. SHANNON

Lent by the Carnegie Institute

FALL EXHIBITION OF AMERICAN PAINTINGS.

IT has been the custom of the Rhode Island School of Design to hold in the autumn of each year, an Exhibition showing as far as has been possible in the space of two small galleries the tendencies and recent achievements of American painters. This year many of the paintings shown were sent to us from the Albright Art Gallery, Buffalo, through the kind co-operation of Miss Cornelia B. Sage, the director. The exhibition was opened to the members of the Corporation on the evening of October first, and will continue until October twenty-second.

Providence is fortunate this year in having a collection of unusual distinction. Through the kindness of the Carnegie Institute in Pittsburgh, we are able to show "Miss Kitty," one of James J. Shannon's finest paintings and a work of great beauty and character. Mr. Frank W. Benson's "Portrait Group," in the same room, with its brilliant open air and sunlight is full of the joy of sane and healthy life, while Mr. Frederic Frieseke's "Youth," which won the Temple Gold Medal in Philadelphia this year, delights the visitor with its beautiful arrangement in white and its fine decorative pattern. Mr. Edmund C. Tarbell in his "Lady in Blue" has achieved a triumph of color harmony and technique.

Among the other paintings with figures, the beautiful "Intermezzo" and "Critics" of Mr. William Sergeant Kendall give evidence of the artist's true vision and intimate comprehension of the mystery of a child's life, and Mr. George Fuller in a "Boy's Head" shows the poetic insight of this older painter. Mr. Albert F. Schmitt shows a finely painted portrait of a "Girl in White," and Mr. William M. Paxton's "Morning Paper" attracted many with its charm of natural composition and color, while Mr. William C. Loring's figures "At the Spinnet" are delightful in their charming arrangement and atmosphere.

It is a great pleasure to see among the paintings the work of two former students of the School of Design who have won their way rapidly in the world of art, and Providence people find Mr. Carl Nordell's "Touch of Turquoise" a portrait study of distinctive charm, and Mr. Robert H. Nisbet's "Summer" delightful with its soft brilliancy of trees and sky.

Among the landscapes, Mr. Gardner Symon's "Winter Glow" arrests the attention with its strength and great beauty of color, and Mr. Daniel Garber shows in his important work "A Summer Morning" a beautiful expression of a perfect hour, while Mr. Charles H. Woodbury in his "Bathers" depicts wonderfully the marvelous color and motive of the sea water.

The splendid painting of the "Meeting of the Two Seas" by Mr. Emil Carlsen is full of beautiful color and poetic feeling. Mr. Robert Reid brings the "Spring Time," and its ethereal beauty visibly before us in the charming landscape loaned by Mr. Julian Park of Buffalo, while Mr. Ralph Blakelock by quite different methods gives us in his poetic landscape a rich harmony of tones to enjoy. Mr. Theodore Robinson's "Sunny Field" shows the understanding of this friend of Monet's for the vibrations of a sunny atmosphere, while Ben Foster in his "Hazy Moonrise" and Mr. Charles H. Davis in his "Old New England Home" show us the mysterious poetry of haze and shadow. The portraits of Wilton Lockwood have always shown in a most interesting way the characters of the subjects, and the visitor feels that in rose-white "Peonies" he has given a personality to these delightful flowers.

Among the interesting features of the exhibition is the presence of a remarkable group of Interiors by Walter Gay. The sympathy of this great artist seems also to have endowed with charming personality the delightful French rooms which he has painted with such true and delicate color, and with so sure and brilliant a touch.

E. G. R.

"DAYBREAK."

By D. W. TRYON.

VISITORS to the galleries are familiar with the policy of the Rhode Island School of Design of adding examples of contemporary American painting which best represent the period and the artists. This policy is a characteristic feature of all progressive museums of fine arts that realize their duty to the

group of paintings which has been secured during recent years for the Museum through the provision of the Jesse Metcalf Fund. To mention the names of those represented would be to give a list of leaders in American painting. The latest addition to this important group is an example of the work of Dwight William Tryon and bears the title of "Daybreak."



DAYBREAK

D. W. TRYON

Purchased from Income of Jesse Metcalf Fund

art of the present as well as to that of the past. It is not altogether easy to secure examples which an institution may consider as works by which the standard of the artist may be judged, for rarely can the institution have the privilege of selecting from the results of a busy life. Museums and connoisseurs are vying with each other for the finest examples of each artist's work, and lovers of art in Rhode Island may well feel proud of the valuable

If there is any one phase of American painting which is more prominent than another it is the constant interest in and the able portrayal of landscape in its many phases. The influence of the Barbizon School was perpetuated through American students in the Art schools in France or the paintings of the artists. Inness, with his artistic soul responsive to the infinite charm of nature unspoiled, accepted the message of the artists of the

previous generation, but chose to interpret his appreciative observation of nature in his own way. So successful was he in this respect that he was able to present on his canvasses the mystery or spirituality which he saw in the landscape about him. This feeling was likewise very characteristic of Alexander H. Wyant and his work. As a student under Inness for a short time, he felt the message of Inness' work, and developed along independent lines to the high place he holds everywhere in art circles. This susceptibility to intimate characteristics of nature was carried on by the third and latest of this group, the painter of our picture. In adding a painting by Tryon to the collection it is now possible to study this important group of artists in some detail, for in the galleries are a number of important works by Inness and Wyant.

Tryon's career presents the usual features of an artist struggling for expression, and what is not so usual, the final achievement of the same. A New England man by birth (Hartford, Connecticut, 1849), he began his studies of the characteristic landscape about him at an early age. Finally, he was able to go to Paris where his interest in landscape was heightened and his powers of expression greatly developed in the studios of Daubigny and Harpignies. His work there was also conducive of more advanced technique, but beyond this it gives little trace of their direct influence. It is probable, however, that the artist derived the incentive to study the poetical side of nature from Daubigny.

Tryon's interest in this phase of nature naturally led him to intimate studies of sunrise and sunset, of morning mist and haze, of dreamy quiet, but he never lost sight of the technical features which characterize good workmanship wherever found.

Our latest addition is somewhat different in character from his usual subject. A peaceful town is sleeping in the glory of early daybreak. In the foreground is a broad, placid river which is catching

the reflections of the glory of the sky. Both water and sky alike have the delicacy of color values and the opalescence of that short period which so soon passes into the brightness of day. The chief feature of the skyline is a square-towered church which, like the roofs of the town, is as yet indistinct in the semi-shadow of the morning. Added spots of color are noted in the riding lights on board the vessels moored near the shore.

It was an inspiration of the artist that enabled him so well to present to us that delightful moment when a sleeping world is about to awaken to the duties of another day, as heralded by the increasing brightness of the dawn. As an example of the sympathetic touch of the artist this painting will always prove interesting to students of American painting.

"Daybreak" was awarded the gold medal of honor by the American Art Association of the city of New York at the second Prize Fund Exhibition in 1886. The painting has been an important work in the collection of Mr. Frederic Bonner and also of Mr. William T. Evans of New York. In the lower right-hand corner is the signature of the artist with the date, 1885.

L. E. R.

ADVANTAGES OF A SMALL MUSEUM.

ONE of the many phases of the interest in art matters in America is the ever increasing number of persons who are becoming known as collectors or connoisseurs of objects of fine or applied arts. To be sure, only the richer or more fortunate of these collectors come to the notice of the general public, but there are many who are quietly laying the foundation for an important group of some one kind of art. Such a widening interest augurs well for the museums of to-day and to-morrow, for, in the natural course of events, the collector

will realize more and more fully the decided advantage of having his treasures before the public and so well cared for. He may not care to deposit them as gifts during his lifetime, but he cannot ignore the unusual opportunities offered by an art museum.

A public collection of this nature depends to a large degree on the collector's acceptance of the opportunity thus offered. But there comes a time, not yet reached by all institutions of that nature, when the collections become so large that, unless the objects offered for exhibition are of most unusual artistic or historical merit, the chances are that many of the gifts then made take their place, in a short time, in a study series.

The interesting feature is that the collector's desire to place himself on record as a benefactor of the institution in question increases in direct proportion to the growth or expansion of the museum. And so in neighboring centres we find a number of art-lovers constantly strengthening their collections to the point where they will be acceptable to the institutions in those cities.

While this is a most laudable purpose, there is extreme difficulty for the collector to obtain something not already well represented in the museum he wishes to help. In his desire for this he frequently overlooks the smaller museums of like character in the country, which can and do offer unusual opportunities to the collector. These institutions in other centres than his home city are small only in the relatively smaller proportion of objects on exhibition, and also in gallery-space. Their ideals and standards are just as high, their visitors enjoy the collections as much if not more, because the amount on exhibition is not so appallingly large, and the objects shown can be better seen if not crowded in with others of like character.

These smaller institutions are the centres of the art interests in the cities where they are located, and act often as feeders for the larger museums since they are co-

workers in awakening the interest of all in the sense of the beautiful.

When collectors, especially those in our great cities, discover that the same high standard is set by the smaller museums as by the larger ones, and that objects of artistic interest and worthy of exhibition can be seen to perhaps better advantage in places where study series are only possibilities of the future, then we will find the connoisseurs in question considering very seriously the advantages which a smaller museum has over a large metropolitan gallery. In both alike, the standard is quality before quantity, but the smaller institutions are not as yet burdened with an undue amount of the latter.

AS previously stated, the purpose of this Bulletin is to further the interest in the cause of art in the City and State in general. With this in mind, there will probably be featured in this quarterly a series of articles on the very vital subject of the preservation of paintings. These will be rather timely, for paintings, both new and old, are being sought for by connoisseurs on every side. Fortunately for the lover of unusual works of art, there are many dealers who have a fine sense of the true and the forged, of the original and the repainted work, and who give the collector the benefit of their knowledge, but this praise cannot with perfect justice be accorded to all dealers in works of art. The pictures which have come down to us from past centuries of accomplishment have in many instances received rather radical treatment and have often been repainted. Frequently the treatment they have received renders them so delicate that constant care must be exercised if we are to preserve them in any form for coming generations.

Another reason for these articles is that an ever-increasing number of persons is investing sums of considerable magnitude in paintings, and perhaps forget that they are investments which require constant

care. The paintings are placed in conditions of cleanliness or temperature which hasten disintegration or change of pigment or canvass. It is evident that attention must be given to the care of a piece of real estate, and the same watchfulness holds for works of art.

The articles in question are written by an authority on the subject, who for years has been actively and earnestly engaged in the work of proper care and preservation of paintings. With a deep love for the genuine in art and a ready perception of the same, he is one of the small group of men who, through experience, is in a position to reveal the truth in the matter.

The series will be presented for the earnest consideration of all lovers of works of art, with a simple desire to place the truth in the hands of those who should know.

Both the editor and the author realize that many of the statements will arouse discussion, but all who wish to know the genuine from the false and the original from the repainted surface, will find the matter well worthy of their consideration.

The School of Design, like all museum galleries of earnest purpose, is desirous of making sure that the best information possible is placed in the hands of those who, for themselves or for the institutions they honor, are seeking to acquire and preserve worthy paintings of both past and present.

THE GROWTH OF THE SCHOOL.

THOSE who have been interested in the continued development of the School of Design have doubtless noticed the expansion and the increase in the registration from year to year. Such increase can only mean that the institution is supplying the kind of instruction most valued by the ambitious young man and woman of to-day. The very gratifying figure of 1067 was reached in last year's registration, but this by no means represents the maximum to be attained. The registration of this school

year to date gives every indication of surpassing the figures of last year.

The same efficient staff of instructors has been retained for the coming year, the only change of moment being the appointment of Mr. William E. Brigham as head of the department of Decorative Design, and to carry on the work formerly in charge of Mr. Henry Hunt Clark. The School of Design has lost a remarkably efficient teacher in the resignation of Mr. Clark to accept a responsible position in the Museum School of Art in Boston, but it has every confidence in the teacher who takes Mr. Clark's work here. Mr. Brigham comes to Providence from the Cleveland School of Art where he was in charge of the Department of Design.

The enthusiasm of both teachers and students in taking up the work of the year merits a corresponding enthusiasm and interest on the part of everyone who has at heart the interests of the individual or the social group.

ACCESSIONS AND LOANS

MAY 1 TO OCTOBER 1, 1913.

Ceramics.

Bust of John Wesley. English Staffordshire ware, made by Enoch Wood, between 1781 and 1791, lent by Dr. Ella M. Mann, Nantucket, Mass.

Twelve pieces of Newcomb pottery (nine vases, ash-tray and two tiles). Purchased.

Vase of Rakka ware, thirteenth century, gift of Mrs. Jesse H. Metcalf.

Greek vase, sixth century, B. C., black figured, gift of Mrs. Gustav Radeke.

Two brown Derby statuettes, gift of Mrs. Gustav Radeke.

Bowl, Arretine ware, gift of Edward P. Warren.

Greek terra-cotta lamp, gift of Miss Ellen D. Sharpe.

Two pieces Peruvian pottery (cup and vase), gift of Miss Ellen D. Sharpe.

Satsuma bowl, lent by Jesse H. Metcalf.
Vase, Newcomb pottery, gift of Ellsworth Woodward, New Orleans.

Plate and teapot of Castleford ware, and bowl of Ridgeway ware, lent by William A. Wing, Fairhaven, Mass.

Coins and Medals.

Two Greek coins, gift of Edward P. Warren.

Bronze medal, "The Ocean" by Sigurd Meandross, gift of Mrs. Gustav Radeke.

Six hundred and seventy-seven coins and medals, together with coin case, gift of Mrs. E. St. John, in memory of Everitte St. John.

Five Greek coins, lent by Henry A. Greene.

Four bronze medals, French, lent by E. K. Aldrich, Jr.

Drawings.

Eleven pencil drawings by Zürcher, gift of Mrs. Arthur P. Hunt.

Furniture.

English spinet, eighteenth century, lent by Stephen Minot Pitman.

Ivories.

Two ivory statuettes, French, early fifteenth century, gift of Mrs. Jesse H. Metcalf.

Jewelry.

Korean ring and hair pin, gift of Mrs. Gustav Radeke.

Peruvian silver head ornament buckle, gift of Miss Ellen D. Sharpe.

Korean jade badge of office, gift of Mrs. Jesse H. Metcalf.

Lacquer Work.

Japanese lacquer hat, gift of Mrs. Arthur P. Hunt.

Chinese Mandarin's lacquer hat-box and hat, gift of Mrs. Jesse H. Metcalf.

Metals.

Two spoons, American silver, made by Zachariah Brigden, Boston, 1734-1787,

and N. Dodge, Providence, gift of Mrs. Gustav Radeke.

Peruvian silver cup and jar, gift of Miss Ellen D. Sharpe.

Korean brass dish, gift of Mrs. Jesse H. Metcalf.

Oil Paintings.

Triptych. Italian, fifteenth century, Florentine School, gift of Mrs. Jesse H. Metcalf.

"The Bathers," by Charles H. Woodbury and "Snowdrifts," by E. W. Redfield, lent by Miss Ellen D. Sharpe.

"Docks in Winter," by George W. Bellows, lent by the artist.

"Family Group," by Frank W. Benson, lent by the artist.

"Landscape," by R. A. Blakelock, lent by R. C. and N. M. Vose, Boston.

"Meeting of the Two Seas," by Emil Carlsen, lent by the artist.

"Landscape," by Charles H. Davis, lent by Mrs. Gustav Radeke.

"Hazy Moonrise," by Ben Foster, lent by the artist.

"Youth," by Frederick C. Friesseke, lent by William Macbeth, New York.

"Boy's Head," by George Fuller, lent by Doll and Richards, Boston.

"Summer Morning," by Daniel Garber, lent by the artist.

Nine paintings by Walter Gay: "The Library, Chateau du Bréau," "The Staircase, Chateau du Bréau," "Interior," Hoentschel Collection, Metropolitan Museum of Art, "Interior of the Palace of Quirini Stampaglia, Venice," "Le Boudoir," "Interior, Museo Correr, Venice," "La Commode," "Dining Room of the House of Pierre Decourcelle, Paris," "Large Interior, The Tapestries, Rue de l'Université," lent by the artist.

"Alison," "Intermezzo," and "The Critics," by Sergeant Kendall, lent by the artist.

"The Spinet," by William Cushing Loring, lent by the artist.

"Summer," by Robert H. Nisbet, lent by the artist.

"A Touch of Turquoise," by Carl J. Nordell, lent by the artist.

"The Morning Paper," by William M. Paxton, lent by the artist.

"Spring Time," by Robert Reid, lent by Julian Park, Esq., Buffalo, N. Y.

"Sunny Field," by Theodore Robinson, lent by Mrs. Gustav Radeke.

"Lady in White," by Albert F. Schmitt, lent by the artist.

"Miss Kitty," by James J. Shannon, lent by the Carnegie Institute, Pittsburgh.

"Winter Glow," by Gardner Symons, lent by the artist.

"Lady in Blue," by Edmund C. Tarbell, lent by the artist.

"German Students in the Villa Borghese," "Two Figures by a Pool," and two "Landscapes," by Charles Walter Stetson, lent by Dr. Edward B. Knight.

"Reflection," by J. Cancaret, lent by E. K. Aldrich, Jr.

"Chrysanthemums and Lilies" and "Twilight," by Charles Walter Stetson, lent by John W. Sargent.

"Nearing the Temple" and "Landscape with Figures," by Charles W. Stetson, lent by Miss Ellen D. Sharpe.

"A Temple on a Hill," by Charles W. Stetson, lent by George W. Whitaker.

Water Colors.

"An Italian Garden," by J. M. W. Turner, lent by Mrs. Gustav Radeke.

Water color by Gerard de Lairese, 1640-1711, French School, lent by Mrs. Gustav Radeke.

Water color by Rowlandson, lent by Mrs. Gustav Radeke.

Two water colors by G. Signac, lent by Mrs. Gustav Radeke.

"Off the French Coast," by John H. Marin, "Diamond Cove, Appledore," by Childe Hassam, "White Winged Coots," by Frank W. Benson, "Cow Boys," by Maxfield Parrish, lent by Mrs. Gustav Radeke.

"Fishing Boats at Night, Viareggio," by Charles W. Stetson, lent by Dr. Edward B. Knight.

Two water colors by Charles W. Stetson, lent by Miss Ellen D. Sharpe.

Nineteen water-color sketches made in Italy, lent by Miss Edith L. King, Boston.

Oriental Paintings.

Old Chinese Painting, "Portrait of Chur-Kung-Sur, a statesman," Ming dynasty, gift of Mrs. Gustav Radeke.

Photographs.

Thirty photographs of paintings and sculpture by modern impressionists, lent by Miss Mary C. Wheeler.

Two photographs of details of The Singing Gallery of the Cathedral, Florence, by Luca Della Robbia, gift of Henry D. Sharpe.

Sculpture.

Terra-cotta group, "Madonna and Child, St. Joseph and St. John," probably by Giovanni della Robbia, Italian fifteenth century, gift of Mrs. Jesse H. Metcalf.

Portrait Head, Roman, gift of Mrs. Gustav Radeke.

Marble statuette, "Artemis," Greek, early fourth century, B. C., gift of Mrs. Gustav Radeke.

Textiles.

Italian embroidery, sixteenth century, gift of Miss Elizabeth B. Greene, Wellesley, Mass.

Blanket, scarf, kilt and beaded belt, made by the Hopi Indians, gift of Mrs. Jesse H. Metcalf.

Italian embroidery from a convent at Perugia, seventeenth century, gift of Mrs. Jesse H. Metcalf.

Embroidered chasuble panel, Italian, beginning of sixteenth century, gift of Mrs. Jesse H. Metcalf.

Wood Carving.

Buddha bell, gift of Mrs. Gustav Radeke.

A list of the accessions and loans from January first to May first has been printed in the report of the Museum, as given in the year-book.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. II

JANUARY, 1914

No. 1



HOLY FAMILY AND ST. JOHN
Gift of Mrs. JESSE H. METCALF

GIOVANNI DELLA ROBBIA
Italian, XVI century

A DELLA-ROBBIA GROUP.

AMONG recent accessions of note in the Museum is an enameled terracotta group which is attributed to Giovanni della Robbia. This group, which doubtless formed part of a lunette, represents the Holy Family and St. John and is very well preserved. It is a notable addition to the group of Renaissance objects at present in the collections, chief of which is the "Deposition of Christ," attributed to Giovanni Minello, and which has been described in the July Bulletin of the School of Design. Like the Minello group, this latest addition of the work of the period comes from Mrs. Jesse H. Metcalf, to whom both the School and the

Museum are indebted for many gifts of value.

In the Renaissance, painting and sculpture were in a sense the handmaids of architecture, but the greatest characteristic of the art of the period was the way in which those responsible for the artistic works which grace our museums, or better still the palaces or churches for which they were intended, breathed their individuality into the forms, pictorial or plastic, which passed through their hands. This individual expression was peculiarly to be found in the work of the della Robbias, especially in that of Luca and Andrea.

Luca ranks with Ghiberti and Donatello

as one of the greatest artists of the early Renaissance. He was famous quite as much for his sculpture in the round and relief in marble as for his work in terra-cotta. It must not be supposed that sculpture in that material was original with him for the use of terra-cotta is in evidence from the earliest days, but he discovered and expressed new possibilities in it and added the practice of enameling the surface of his work. At first he used a preponderance of white, but gradually he enlarged his use of colors, finding an especial delight in the decorative value of such positive color-notes as blue, yellow and green. But he always exercised an artistic restraint in their use which unfortunately soon became lost in the hands of those who carried on this type of work.

Andrea, nephew of Luca, assisted him in the latter part of his career, but lacked the spontaneity and genius of his uncle so that he gradually lost the refinements which place Luca's work so high. Neither do those of his works which date after Luca's death show the same high quality of enamel.

This gradual departure from the type of decorative sculpture so ably brought into existence by Luca, is still further exemplified when the work of Giovanni della Robbia is considered. Giovanni was the son of Andrea, and at first his work showed his appreciation of the heritage bequeathed to him by the illustrious founder of the school. But he later yielded to the commercializing influence of the day, and, being a painter as well as a sculptor, we find him taking liberties with the chaste treatment of the relation of background and figure which characterized the work of Luca and Andrea. His latest work shows a wider range of colors used, elaborated drapery and a flesh-treatment which was either painted in a realistic way, or else left in the natural color of the terra-cotta.

The group which now graces the galleries of the Museum can in no wise be attributed to Giovanni's later and decadent period. It reveals in many ways

the influence of the same restraint which is noted above, although the flesh is in the natural terra-cotta color. Indeed the treatment of drapery, the quality of the glaze and the general excellence of the composition is of such a high grade that some have felt that traces of Andrea's direct influence could be seen in the work.

The question of attribution in the case of many examples coming from the della Robbia school is complicated by the fact that the type of decoration to which enameled terra-cotta especially lends itself admits of several artists working upon the same composition but treating individually the figures or border which go to make up the whole, since they were modeled, glazed and fired separately.

It is unfortunate that we do not possess the background, and the decorated border which, with our figures, once graced a lunette in a church. It would be interesting to know its former location, but that is out of the question. It is sufficient that we have a work of art which so aptly expresses the spirit of the Renaissance, that strange mingling of deep religious feeling with the heritage of classic days, that union of personality and genius which characterized the remarkable series of geniuses whose works in literature, music and art have immortalized their names. Although not of the genius of the greatest leaders, Giovanni will always prove of interest to all students as the last of the great della Robbias, and one whose work retains the salient features of the period.

L. E. R.

A LIMOGES ENAMEL.

IN the wealth of sculpture and of painting which has survived the centuries, the student finds so much of interest that he easily overlooks some of the more humble arts, which might merit his consideration, and in which he could find the same characteristics of style which are exemplified in more pretentious work. One of these branches which offers unusual interest to student and transient visitor alike is that of enamel work.



LIMOGES ENAMEL

Gift of Mrs. JESSE H. METCALF

French, XVI century

Both from the technical difficulties involved in the manufacture and the opportunities for design and color which are afforded by the nature of the material, has this work appealed to artists and craftsmen.

By the term "enamel" is understood the use of colored glass, fused on a metal base by heat. This branch of art is one which dates from early days to our own. It is an open question whether or not the

Egyptians ever used this process, but there is sufficient evidence to show its use in Greek and Roman days, not only from literary sources but from specimens now existing in museum collections. The artist and craftsman of Byzantium as well as the Sassanians and the Persians availed themselves of this effective medium. Goth and Celt also found artistic expression through enamel, but the greatest centre of its manufacture

was France, and especially Limoges.

A representative example of this interesting process is illustrated above, and is a recent gift from Mrs. Jesse H. Metcalf to the Museum collections. These tablets were made for intimate use, and played no small part in the private devotions of the period. The enamel in question represents the scene at the foot of the cross. The body of Jesus is laid across his Mother's lap, while on one side of her stands Mary Magdelene and on the other Salome. In the distance are seen the towers and walls of a mediæval town which the artist of the period interprets as those of Jerusalem. The dark sky above with its golden stars, the sorrowing group in the foreground and the grim cross towering above all, are features which impress us to-day, despite the sense of archaism and stiffness in drawing which is reminiscent of earlier characteristics of the craft especially the Byzantine. But it is a reminiscence only, for the figures have that power of expression which denotes the spirit of the Renaissance.

The city of Limoges in Aquitania was a Roman colony and was known in antiquity for the quality of its goldsmiths' work. As this material, with silver, was the basis on which the early enamel work was done, it is possible that the skill of its artisans in the later days in this medium was the result of centuries of endeavor. That but little if any of this early enamel is left to us is not remarkable when we remember the intrinsic value of the gold and silver used as a base.

Limoges enjoyed unusual prosperity in the twelfth century, being the source of many pieces of church furniture. To it were attracted Byzantine and Venetian craftsmen who added their skill and trade-secrets to those already in use in that city. From that century to the middle of the sixteenth century, enameling on metal bases was easily the most important phase of art in that section of France.

There was considerable change in the technical processes used to obtain results during this period. From the twelfth to the end of the fourteenth century the method in greatest favor was that which is called at the present time "champlevé." This is a process in which the metal base is so chiseled or hammered as to make depressions to hold the enamel. In this way the design was raised in relief. The process which characterized the Byzantine work as well as that followed by the workmen of China and Japan was that called to-day "cloisonné," in which the design was created by soldering metal strips onto the base. Examples of this work from the Orient may be seen in the Japanese and Chinese gallery in the Museum. It is characteristic of both of these processes that the enamel is usually opaque. In later days Japanese and Indian craftsmen from Jeypore made great use of transparent enamel.

Both in cloisonné and champlevé processes there are decided limitations, for all the work of the time shows little opportunity for shading and the introduction of perspective or a landscape background. This difficulty was overcome somewhat by an engraved or chased design which was covered with transparent enamels.

With this as a heritage the workmen of Limoges carried the work a step further and produced the subjects in painted enamel. To this class belongs the plaque illustrated. It may be of interest to note the process employed. An unpolished plate of copper has its surface covered with a thick layer of enamel, usually dark in color. To insure uniform shrinkage in the firing both sides of the plate are covered in this manner. On this the drawing is made in a black enamel, after which the general masses of background and figures are laid in rather heavily. In flesh treatment a very dark enamel, often violet in color, is first put on, after which the white is applied; this brings out the shadows in proportion to its thickness. The final details such as

hair, the stars in the sky and light spots on the drapery are still further brought out through the use of gold, lightly brushed on.

No class of objects is so hard to designate as the work of any particular artist as enamels, since the signed pieces are very uncommon. The leading family of enamellers of the period, however, were the Penicauds and their treatment is comparatively well-known. The plaque in question shows certain traits of drawing and handling of the subject which suggest that the work is an example of the school which the Penicauds founded, probably the work of one of their artist-craftsmen and direct pupils. After all, its chief interest lies in its being a distinctive and unusual example of the school of enamellers in Limoges in the early part of the sixteenth century.

L. E. R.

PRESERVATION OF PICTURES.

THE building up of large fortunes together with the development of an art-loving public has been the cause of bringing to the United States many of the masterpieces of painting. This is a trite remark but necessary since it leads to the question of the precise effect which this change of ownership will have upon these pictures. Dispassionate consideration forces one to admit that there are many features attending the change which will, to say the least, not add to the beauty of the masterpieces in question nor to their continued existence as such.

These features will receive due consideration further on, but it is of importance in this introduction to note the present situation and its relation to the general subject of preservation. In the first place the museum official or private collector is not necessarily a man with a knowledge of the technical side, that is, of the construction of the old pictures. He may be, and usually is, well versed in the literary side of his subject, and has nearly always a genuine love of the beauties produced by the method and craftsmanship of the old painters.

Such an official or collector lacking this knowledge of construction is necessarily more or less at the mercy of the dealers and critics, pseudo and otherwise, when it comes to deciding on the merit of paintings, their genuineness, and the extent to which their surfaces may have been altered in preparation for sale. Therefore he cannot prevent the destruction commonly carried on under the name of restoration for he cannot detect it.

There should be some provision made for the earnest study and publication of knowledge of the old methods; otherwise, in a short space of time there will be very few pictures without literally repainted surfaces.

Our artists of to-day are not skilled craftsmen, for their effort lies in another direction, that of painting objects as they are actually seen; in other words, in actual color relations, a detail which did not trouble the old painter at all. To the latter, perfection of craftsmanship was the ultimate desire. Colors and mediums were chosen and methods of using them studied till the utmost beauty and permanency of the color itself was achieved; furthermore the pictures were properly constructed. The absolute relation of color, as for example, between a robe and a background, did not interest the painter of old. To-day the effort concerns itself with the absolute relations of color, and little if any with regard to its beauty or permanency in itself.

It must be left to some one other than the writer to decide which of these ends is the more worthy, but inquiry on the part of any one who is interested will reveal clearly that for beauty of color as such, permanency and craftsmanship, there is no comparison between the two. Without exception the best of the modern work is crude and amateurish when judged by the standard of the best of the old.

The only people to-day who are successfully using glazes, which were handled with such consummate skill in the past, are the restorers and forgers. Artists ignore all method as a rule, and in fact,

frequently regard the mechanics of painting as a "trick" analogous to the glazing of an oil painting with water-color.

The brilliancy of the fine old paintings is to-day as unchanged as ever (where the picture has escaped bad handling), though usually there is a thick and sufficient coat of brown or greenish stain on the surface to make the age of the painting apparent to the most casual observer.

Modern pictures do not grow old gracefully, but descend into gloom, murkiness, and harsh tones in a few years. To this statement there are exceptions which merely prove the rule. This change is largely due to poor preparation of canvas and pigment and improper mediums, all of which are now in the hands of manufacturers instead of being in direct charge of the painters themselves. In former days the effort was toward perfection of materials, to-day it is in the direction of cheapness of production. The painter of to-day at the very outset is forced to accept commercial conditions which influence and govern his output.

There are many who wonder at the amount of discussion concerning "old masters," feeling perfectly sure that unnecessary emphasis is being put upon this subject; that it is merely a fad and fashion and that pictures exactly as good are being produced to-day; indeed there are many who favor only modern work. To these it seems worse than absurd to give fabulous sums for a rotting fragment of canvas or panel.

The fact remains, however, that no price is too high for a real masterpiece. It is something more than a picture, since it is a thing absolutely impossible to replace.

Just as the Grecian sculptures became not merely marble blocks but products of a civilization never again to be paralleled, so these masterpieces of painting are a product of conditions more than of men. The religious feeling of the time, the political situation, the very savagery and cruelty of human existence in the frequent disturbances, all had a direct bear-

ing on producing conditions which made possible these pictures.

To-day we have a view of the whole civilized world on a commercial basis. The conditions may be more suitable for the comfort and safety of the masses, but it seems a fact that commercial organization on a large scale does not make for the elevation of Art.

Therefore it amazes some to see the spectacle of a new and wealthy nation madly spending millions to acquire priceless and very fragile works of Art, yet making no intelligent provision for their preservation and care, on the contrary being accessory to the fact of hastening their destruction.

H. E. T.

DOCENT SERVICE AT THE SCHOOL OF DESIGN.

THE three great phases of activity which characterize the museums of to-day are acquisition, preservation and education. The institutions of art in the early days of the nineteenth century apparently devoted the greater part of their endeavors to the first of these phases with the result that growth was rapid so far as quantity was concerned. Many museums of that period and others of the present time justify the comment which was recently offered by a well-known American critic who called museums "cold-storage warehouses for works of art." The justice of this remark lies in the fact that little or no attempt was made by those museums to make any use of the material thus acquired beyond that of general exhibition.

The second of the phases of activity, that of preservation of the monuments of man's creative genius, is the natural result of acquisition. The inevitable changes of time and place make it imperative that constant care be exercised to prolong the life of the works of art in question. How important this duty is on the part of all museums and collectors in general, is discussed elsewhere in this Bulletin.

The third and greatest function of a museum is that calling for such activity on the part of those responsible for its policy as will acquaint the general public with the interest and value of the objects on exhibition, to develop the standard of public and individual taste, and to assist the public school system as well as private organizations. This phase of activity is a matter of very recent years, for the early museum of the nineteenth century existed almost entirely for the man of leisure and culture and the antiquarian. To-day our museums are offering every inducement to the thinking citizen to bring him to a more complete and helpful conception of the universal application of art to the problems of the present day. In former days interest in art, both fine and applied, was largely confined to a few; to-day it belongs to all, old and young.

The astonishing feature of the history of education during the past century is that so many years passed without any direct attempt to bring the public and private schools into such relation to the museums that the direct value of the objects there shown as material illustrative of history, civilization and art could be emphasized.

The twentieth century method of teaching is through such exposition as calls for laboratory illustration. For the history teacher the museum offers the best possible laboratory, affording repeated and very tangible evidence of the heritage which has come down to us from the past.

In company with other live institutions of like character, the School of Design offers docent service whose aim is to reveal the interest and value of the objects in the galleries. An important step in the right direction was effected during the past fall, in that arrangements were made for classes from each of the grammar schools of the city to spend a pleasant hour in the museum galleries under guidance of a member of the museum staff. The value of such work is

seen in the interest aroused in the whole class, the enthusiastic questions which are asked, the appreciation of the teacher who realizes the value of objective over subjective teaching, and the increased knowledge both among scholars and parents that Providence has an art museum which is the home of the world of art and beauty and which has a wealth of interest for all. That so comprehensive a series of groups of scholars was possible is due to the far-sightedness of Providence teachers, especially the head-masters.

Activity in that direction is by no means confined to the public schools. It may be enjoyed by any one who asks for it, and it is offered without any charge.

A further extension of such service is seen in the Sunday talks which have been given in the galleries for the past two years. These talks, which are given from three to four o'clock from the first Sunday in December to the last Sunday in March, inclusive, have brought before an ever-increasing audience, speakers of authority and interest whose subjects are found among the works of art in the galleries, and whose pleasure it is to reveal the possibilities of the Museum.

The Museum of to-day which seeks to justify its existence must present all of the three phases of activity above mentioned, namely acquisition, preservation and education, and conditions of the present and future demand emphasis on the last. The up-to-date museums are not content to be "dungeons of the ideal" as Gustave Geoffrey, the French critic, called the museums of Paris, but differ from them in that their duty is through service. That such has been the dream of museum authorities is illustrated in the remark of Edward Forbes, who said long ago that "the great purpose of museums is to stimulate the observant powers into action. The educational value of museums will be in exact proportion to their powers of awakening new thoughts in the mind."

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

Entered as second-class matter January 16, 1913, at
the post office at Providence, Rhode Island, under the
Act of August 24, 1912.

OFFICERS

Mrs. GUSTAV RADEKE	President
THEODORE FRANCIS GREEN	Vice-President
HOWARD M. RICE	Secretary
STEPHEN O. METCALF	Treasurer
<hr/>	
L. EARLE ROWE	Director

TRUSTEES

For Six Years—Mrs. GUSTAV RADEKE, JESSE H. METCALF

For Five Years—HOWARD L. CLARK, THEODORE FRANCIS GREEN

For Four Years—Miss LIDA SHAW KING, G. ALDER BLUMER, M. D.

For Three Years—HOWARD HOPPIN, HARALD W. OSTBY

For Two Years—HOWARD O. STURGES, HOWARD M. RICE

For One Year—SEEGER EDWARDS, HENRY D. SHARPE

EX-OFFICIO

His Excellency Governor ARAM J. POTHIER

His Honor Mayor JOSEPH H. GAINER

Commissioner of Public Schools, WALTER E. RANGER

The Superintendent of Providence Schools, ISAAC O. WINSLOW.

President of Brown University, WILLIAM H. P. FAUNCE

Professor WILLIAM CAREY POLAND, of Brown University

E. CHARLES FRANCIS, of State Board of Education

FRANK HILL, of State Board of Education

Librarian of Providence Public Library, WILLIAM E. FOSTER

MEMBERSHIP

Honorary Members

Governing Members for Life, who pay at one time \$100.00

Annual Governing Members, who pay annual dues of \$10.00

Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and

from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins and a year-book are to be issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The "Catalogue of the Memorial Exhibition of Works of Art given by Isaac Comstock Bates" will be forwarded to any address for twenty-five cents. A copy will gladly be sent on application to any of the subscribers of the School of Design who have not as yet received their copy.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 2,378 volumes, 13,135 mounted photographs and reproductions, 600 lantern slides, and about 940 postcards. During the months of June, July and August the library is closed.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. II

APRIL, 1914

No. 2



PERSIAN MINIATURE

Lent by WILLIAM MILNE GRINNELL

XVIth cen.

EXHIBITION OF PERSIAN ART.

"WHEN they ceased to observe the strict precepts of their religion, and the disposition for dominion and luxurious living overcame them, the Arabs employed the Persian nation to serve them, and acquired from them the arts and architecture."

The above acknowledgment by the greatest native Arab historian Ibn-Khaldoon, in speaking about the Arabic art in Egypt, reveals something of the very great part which Persia played in the history and the arts of the East. Not only did its wares find a ready market in the Mediterranean world but its influence is also felt in both India and China. Nor was this influence one of short duration, for Persia is one of the oldest monarchies now existing, and repeatedly in its history has this active force been felt in the art world. At the same time it has, up to very recent years, been comparatively difficult to see Persian objects of art of the finest type. The result of recent excavations has been that a new world of unusual beauty is being revealed to us by degrees. The museums of the world are hastening to secure and preserve the relatively small number of objects which have as yet rewarded the spade of the native excavator. It is indeed fortunate that so many objects of artistic merit from the Orient have passed into the hands of collectors and museums in America.

The tendency to-day in art towards realism has to a certain degree blinded us to the beauty or appropriateness of symbolism. This in a way accounts for the difficulty often felt by the Occidental mind in understanding the Oriental expression of the idea. What is true of China and Japan is also true of Persia. But the visitor to an exhibition of the arts of the Iranian peoples soon finds a ready sympathy with the spirit there expressed.

Such has indeed been true in the case of the exhibition of Persian art which has graced the galleries of the School of Design since January fourteenth. This

ready and constant interest was in part awakened as a result of the illuminating and comprehensive lecture given on the opening evening by Mirza Ali Kuli Khan, the Persian Chargé d'Affairs at Washington. Not only was the speaker unusually well fitted to discuss his subject because of his nationality, but his long study of the arts of his native land, and his acknowledged position as a connoisseur, all tended to call especial attention to the unusual opportunity thus afforded to see some of the objects which reflect the glories of the ancient Shahs.

The student of the arts of the East is already familiar with the fact that the general size of objects is fairly small, and hence they might be easily transported in the caravans, to adorn the tents or palaces. Architectural pieces, aside from decorative tiles, may not be seen outside of the land of the Mohammedan. Therefore any exhibition which can show the superb lustrous glazed pottery for which Persia was famous for centuries, the illuminations from the books, the rich textiles, the lacquered mirror-backs and the book bindings would give a fairly comprehensive idea of the high art-standards of Iran.

Among those who so kindly loaned objects of unusual interest are Mr. William Milne Grinnell of New York, the Honorable Nelson W. Aldrich, and Mirza Ali Kuli Khan of Washington. Mr. Grinnell is well-known as a connoisseur and collector of Persian miniatures and faïences. His collection contains many unique examples, and has been especially chosen in the East to show the varied character of the unexcelled faïence of Iran. A part of his collection is on exhibition this winter at the Metropolitan Museum of Art, and about half of the finest examples have been seen in the Persian exhibition of the School of Design. In the case where Mr. Grinnell's faïences are shown one may see the lustred pottery of Rhages and Sultanabad, the polychrome figured pottery on a light-cream ground of Rhages, and the refl  t metallique of Veramin and Rhages. An unusual opportunity is af-

forded to study the Mongol influence following A. D. 1221, as evidenced in the drawing of the figures.

The loan from Mr. Aldrich also contains several unusual examples of great merit. There are two superb Koubatcha



"Rhodian" plate DAMASCUS XVIth cen.
Lent by Hon. NELSON W. ALDRICH

plates of the XVI and XVII centuries, with the ivory tone, the large crackle and the polychrome design which give distinction to that type of pottery. A most unusual Asia Minor plate of the type called "Rhodian," is also a valuable addition to the collection. Sultanabad ware of the XIII century and Kashan pottery of the XVII century are also to be seen.

The friends of the museum have doubtless been interested in the exhibition of pottery and textiles from the permanent collection of the institution. This choice group of Persian ceramics has been made possible through recent gifts on the part of interested friends, and calls especial attention to the unusual beauty of Sultanabad pottery not only in its shape and glaze, but in its decoration.

Another feature of the exhibition was the choice collection of the miniature paintings of the XVI and XVII centuries. The eight examples shown from the collection of Mr. W. M. Grinnell were representative of some of the best traditions

of the period which marks the height of the art of miniature painting in the Near East. In the treatment of harmonious color, of facile line, and of decorative values, these illuminations as well as those from the collection of Mirza Ali Kuli Khan only increased our sense of indebtedness to such national feeling and artistic genius. Few of the works by known masters have survived in the form of signed examples, but the high standard set for those who interpreted the expression of the master deserves especial attention. Well might a Persian connoisseur in his book, the *Manaqib*, hold that "the painter has to possess a delicate hand, a sharp-seeing eye, a pure mind, and superior intelligence," in order to produce with his marvellous pencil such masterpieces of line.*

The objects especially noted above comprised only a small part of the general exhibition, which doubtless laid the foundation for a lasting interest in the

*F. R. Martin, *The Miniature Painters of Persia, India and Turkey*, vol. 1, p. 103.



Vase

SULTANABAD
Anonymous Gift

XIIIth cen.

arts of Persia, an increasing sense of interest in further studies along the same line, and a source of satisfaction to realize that a nucleus of a representative and illustrative exhibition of Persian objects has become the property of the Museum.

L. E. R.

VARNISH.

PIGMENT ground in oil and used to produce a picture will not endure unless it is protected from the destructive action of the air, especially that of our modern cities. Excessive moisture, gases and dust all contribute to the deterioration of pigment, therefore a protective coating must be used.

Varnish as used on pictures serves several purposes. First it is a more or less air and moisture-proof coating which is a protective surface, and secondly it is a transparent glaze which reveals and enhances the colors. In many of the older methods of painting varnish served in combination with transparent colors to build the whole outer part of the painting. In the hands of the forger and restorer it accomplishes all of these purposes and others, as for instance that of medium for a coat of stain which imitates the effects of age. This stain if applied thickly enough also obscures the ravages of natural decay and the ruin caused by solvents used to remove varnish previously applied and disintegrated.

The craze for antiques has perverted the public taste till it insists that the antiquity of pictures shall be plainly visible. Therefore we have the grotesque spectacle of fine old paintings, in really good repair, furnished with a modern false "antique" surface. There seems to be a curious belief that no painting can be really old unless it is stained and dirty. This is quite convenient for the falsifier of pictures, and makes forgery vastly easier.

To return to varnish. The dictionary definition is "a solution of resinous matter forming a clear limpid fluid capa-

ble of hardening without losing its transparency." The more common gums or resins used to make varnish are mastic, damar (a supposed secret combination), several varieties of copal, amber and shellac. The last is a truly villainous substance for picture work, though widely used. It forms a part of the so called retouching varnishes.

The solvents used to make the gums fluid are fixed and volatile oils in the first group, and alcohols and spirits in the second group. Benzole is also freely used for the sake of speed and economy.

Oil varnish properly mixed and properly applied forms a flexible coating, enduring under changes of temperature and humidity according to the hardness of the gum used. Spirit varnishes (second group) are harsh, brittle and subject to changes of color but are often used, as they are quick drying. Many people seeking repairs to their pictures, refuse to wait a sufficient time for work to be properly done, therefore quick drying varnishes are used to speed up the work.

Mastic is very satisfactory if used as a base combined with harder gums and oil in the right proportions. This varnish will give a soft satin-like finish without excessive surface glitter, is fairly enduring and absolutely safe, since it may be readily removed without endangering the picture in the process. Harder gums alone carry an element of danger, since their removal, to be safely accomplished, demands skill, patience, and considerable time. Mastic alone is subject to "bloom," that is, a fog-like discoloration is apt to appear on the surface in unusually damp weather or during the changes caused by starting or discontinuing the artificial heating of our houses. This bloom is not a symptom of danger and is most easily removed, but naturally the picture owner feels he has been badly used if it appears. The same person will be perfectly happy with a hard resisting copal varnish once the surface glitter is dulled. Ten chances to one however, the picture suffers damage when the hard varnish is

removed, as it must be in time. Our modern painters have so neglected the technical side of their art that there is scarcely one capable of properly surfacing his own pictures or judging when any picture is properly surfaced. The picture owner therefore may be excused for ignorance of this vital subject. Vital, because more ruin is accomplished in the removal of varnish than in any other way.

Let a picture pass through a process of harsh cleaning, repainting and surface staining with shellac as a medium and it becomes anything but a masterpiece.

The picture owner usually demands an enduring surface with very little or no glitter or shine, and of course he wishes no harm to his picture. This is almost impossible by the use of proper, honest, non-dangerous surfacing material; but since it is demanded an attempt will be made to please by one method or another. So we see pictures treated to combinations which would make a furniture faker decidedly envious. Shellac, wax, glue, talc and bitumen are among the substances used to please the man who wishes a fine dull yet permanent finish upon his pictures to match that upon his furniture.

There is great indignation over the practices of dealers and restorers, but some small amount of consideration should be undergone before definitely placing the blame.

The absurdity of the whole business lies in the fact that pictures could be kept in good repair and not be endangered in the process, if the collectors and museums would sincerely study the subject of care and preservation of pictures, and adopt means to eliminate the commercial side.

This commercial side of the subject may be summarized as follows. The owner of a painting which shows evidence of deterioration hastens to the dealer or critic in whom he has the greatest confidence. It goes without saying that repairs are advised, and the picture passes into the hands of the dealer or

critic who in turn passes it over to a restorer with the advice to hurry it along as fast as possible since the owner is impatient. The inevitable result is that the restorer is chiefly concerned with putting as little time and effort as possible upon the work, his aim being to satisfy his customer. The picture naturally becomes purely so much business and its possible value as a work of art is not largely dwelt upon. It may be readily understood that paintings often suffer from such a method of procedure.

The public realizes that real estate must be looked after, many are knowing as to the needs of horses, dogs and automobiles, but pictures being part of an Art with a capital A seems to be considered beyond the reach of regular care, so they are allowed to suffer inevitable changes until it becomes obvious that something radical must be done, and that at once.

There is no reason why the Museums should not use a certain amount of care to establish bureaus where reliable information on pictures and their needs could be obtained, since the patrons and supporters of Museums are often themselves in need of just that information.

If some concerted intelligent effort is not made to check the wholesale falsifying of picture surfaces, we will soon look in vain for an example of the past greatness of painting.

It is a curious fact that although the old methods are "lost arts" as far as our painters are concerned, many parts of the old systems survive and are to-day used in the trades though often in a debased way. It is not impossible that these should be studied and some knowledge of their value be imparted to the budding artist.

H. E. T.

DUTCH SCENT BOTTLES.

SCENT bottles, when they are Dutch, are not mere bottles more or less ornamental in character, and made to hold cologne and smelling salts, but they are also an important adjunct to the



DUTCH SCENT BOTTLES

Lent by Mrs. ARTHUR P. HUNT

XVI-XIXth cen.

costume of each peasant in the districts where the costume is still worn, and are as full of variety and significance as the buckles, silver buttons and other essential pieces of jewelry. One difference, however, may be noted for the bottles varied only according to the fashion of periods, while the jewelry was also indicative of localities. Each fishing village for instance had its individual type of button, worn not for decoration only, but for the very practical purpose of identification in case a man was drowned in the treacherous North Sea. The bottles, as far as I have been able to make out, were used indiscriminately in all parts of Holland as the different styles were in fashion.

According to tradition perfumes were introduced into Spain by the Moors, and certainly the first Spanish perfume bottles were distinctly Moorish in shape. There are several bottles in this collection that resemble the long narrow ones still used for attar of roses, and those made in Spain always retained traces of Oriental influence. At the time when the Spaniards occupied Flanders and the Netherlands, besides inaugurating the Inquisition, they

introduced the solace of perfumes to the Dutch Protestants. The odor of cologne was destined to become inseparably connected with religion in the minds of the peasants from that day to the present time, for scent bottles became as inevitable a part of the paraphernalia of the church-goer as the clasped Bible and the silver box filled with anise-seed.

When the stranger goes to church in any small country town in Holland, he is greatly entertained as he watches the women of the congregation, during the long sermon, unclasp their bead bags and take out the slender perfume bottles they have brought with them, very deliberately open the silver tops and then sniff luxuriously during the rest of the sermon, interrupting themselves occasionally by nibbling an anise-seed. One sees whole families engaged in this way, for each man, woman and child has brought his or her own bottle, appropriate for the particular age and sex.

The men's bottles are as a rule heavy in shape and cutting, rather round and solid in effect, with very simple tops made of gold or silver, either perfectly plain or

decorated with a series of bands or rope-like engraving. There is another very rare type which is curved like a cigarette case to fit into a breast pocket. Both kinds are represented in the collection. There are also two bottles made for small boys, miniatures of the round flat masculine type, which is especially interesting because the bottles used by little girls are not at all like those made for their mothers, and are even more unlike the intermediate "maiden bottles." The little girls' are chunky and round or barrel shaped, made small to fit the size of their hands, quite in character in every way with their wholesome, chubby, much be-petticoated owners. In the collection there is one that is very tiny, made to be part of a baby's outfit, for to the Dutch mind, no one can be too young to enjoy cologne.

The "maiden bottles" are tall, with long slender necks decorated with engraved collars and bands of silver, very dainty and elaborate, instinctive with a grace of shape and workmanship that is essentially maidenly in character. Many of those for women are also very graceful, but in a more solid and substantial way, heavier in shape and less trimmed with silver, what there is being massed together and ornamented by a greater richness of design in the repoussé and engraving.

The bottles are all made with such human sympathy that the most casual observer seeing one for the first time would know at once whether it was made for man, woman or child. They assuredly deserve to rank as works of art on the strength of this human quality quite aside from the beautiful workmanship, for they are always designed to suit the hand. All the shapes, from the early flat, slender type, made without a base, through the heavy, deeply cut oblong bottles, through the round vase-like ones down to the latest oval pattern, all are comfortable to hold. They seem to nestle into ones hand and lie there contentedly. It is quite extraordinary, this personal element, that one feels in all of them.

Dutch glass and Dutch silver have

always been famous, and in these bottles the two are most happily combined, the feeling of the true artist being expressed by the way in which the designs on the silver, however simple or intricate they may be, always harmonize with the general character and cutting of the glass.

All of the periods and types are represented in this collection, and the historical evolution can be clearly traced from the Spanish to the purely Dutch bottles, with a distinct English influence shown particularly in those made of colored glass that came into fashion at the time of William and Mary. Many of the patterns engraved on the silver are the emblems of old families or are taken from the coats-of-arms of towns, reflecting in this way bits of the history of Holland and showing clearly how all peasant art is bound up with the heart of the community.

U. C. H.

ACTIVITIES OF THE SCHOOL.

The registration in the institution for the first twenty-four weeks of the present school year totals 1068, a figure which emphasizes the eagerness of students to avail themselves of the opportunities thus presented by the School of Design.

Mr. Henry Hunt Clark, now of the School of the Museum of Fine Arts, Boston, has been giving a most interesting series of eight lectures on the "Arts of Design."

A feature of the present year will be the issuing of a school book by the student-body. It is to be named the "Risod." The contributors and artists have labored very hard to prepare a book worthy of the School of Design.

The School has accepted a limited number of prize competitions to enable students to become familiar with practical conditions. These are incorporated into the regular work so far as possible. This school year there have been nine of these competitions with prizes totaling two hundred and eighty-seven dollars, which amount was divided among seventeen students.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

Entered as second-class matter January 16, 1913, at
the post office at Providence, Rhode Island, under the
Act of August 24, 1912.

Copyright, 1914, by Rhode Island School of Design.
All rights reserved.

OFFICERS

Mrs. GUSTAV RADEKE	President
THEODORE FRANCIS GREEN	Vice-President
HOWARD M. RICE	Secretary
STEPHEN O. METCALF	Treasurer
L. EARLE ROWE	Director

TRUSTEES

For Six Years — Mrs. GUSTAV RADEKE, JESSE H.
METCALF

For Five Years — HOWARD L. CLARK, THEODORE
FRANCIS GREEN

For Four Years — Miss LIDA SHAW KING, G. ALDER
BLUMER, M. D.

For Three Years — HOWARD HOPPIN, HARALD W.
OSTBY

For Two Years — HOWARD O. STURGES, HOWARD
M. RICE

For One Year — SEEGER EDWARDS, HENRY D.
SHARPE

EX-OFFICIO

His Excellency Governor ARAM J. POTHIER

His Honor Mayor JOSEPH H. GAINER

Commissioner of Public Schools, WALTER E. RANGER

The Superintendent of Providence Schools, ISAAC O.

WINSLOW.

President of Brown University, WILLIAM H. P.

FAUNCE

Professor WILLIAM CAREY POLAND, of Brown

University

E. CHARLES FRANCIS, of State Board of Education

FRANK HILL, of State Board of Education

Librarian of Providence Public Library, WILLIAM E.

FOSTER

MEMBERSHIP

Honorary Members

Governing Members for Life, who pay at one time

\$100.00

Annual Governing Members, who pay annual dues of

\$10.00

Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and

from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins and a year-book are to be issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The "Catalogue of the Memorial Exhibition of Works of Art given by Isaac Comstock Bates" will be forwarded to any address for twenty-five cents. A copy will gladly be sent on application to any of the subscribers of the School of Design who have not as yet received their copy.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 2,461 volumes, 13,500 mounted photographs and reproductions, 800 lantern slides, and about 940 postcards. During the months of June, July and August the library is closed.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. II

JULY, 1914

No. 3



NEGROID PORTRAIT HEAD

Roman. 2nd cen. A. D.

Gift of Mrs. GUSTAV RADEKE

A ROMAN PORTRAIT HEAD.

ONE of the chief features in the history of art is the interesting way in which each of the nations whose activities are chronicled in the histories produced varying expressions of art reminiscent of that which preceded them. Each in turn added something to that heritage which has come down to us to-day, evidences of which invite inspection and study in our museums. In the case of the Romans it is generally conceded that their contribution lay in their remarkable examples of portraiture, and in historical reliefs. Even when we discount the part which Greek artists are known to have played in the artistic production of the Romans, we are confronted with a feeling for realism, a study of character, and a brutal truth which is a note quite foreign to Greek work.

The museums of Europe have their share of Roman portrait-busts, both of the Emperors and of private individuals, and the visitor to American museums will be pleased to note that our own galleries are acquiring examples of this class. The American museum, however, is not satisfied unless the bust under consideration has distinctive qualities. The head illustrated on the front page is a recent gift to the School of Design from Mrs. Gustav Radeke, and is a notable addition to the collection of Greek and Roman objects. The portrait is that of a man in the prime of life, but not of pure Latin blood, for the short curly hair and the general cast of features betray that mixture with negro blood which doubtless made his position in the Roman world not an easy one. The bust in question, as has been pointed out by a deep student of classical art, is somewhat in a class by itself, not in its artistic qualities, but from the fact that few busts showing a negroid type have as yet rewarded the spade of the excavator. There are, however, a number of portraits showing the pure negro type.

There is also distinct artistic quality

in the bust under discussion. Many of the productions of Roman date betray hasty workmanship, lack of technique, and distinct evidence of commercial production. Our portrait bust, however, shows a subtlety of modeling, a striving for a conception of the soul of the man who is represented, and an appreciation of the material which places it far above the average.

It is useless to hazard any conjecture as to the name or station in life of the man whose likeness has become a feature of our galleries. The refinement and expression so carefully wrought in the Carrara marble would possibly suggest a teacher or philosopher. That he held a position of some distinction seems to be evident from the fact noted above that few if any busts of like mixed blood have been found. The technique is slightly suggestive of a Greek touch, but if so it is thoroughly imbued with the Roman search for expression of character.

Roman portraiture found its greatest expression in the Augustan and Flavian periods, although it has its origin before that date. If reference is made to the generalizations regarding the shape of the portrait busts which were first determined by Bienkowski¹, the bust in question is probably Flavian (2nd century, A. D.). The treatment of the eye would still further indicate this date.

The accession of this bust will be all the more appreciated by the visitors to our galleries as they examine the portrait in question and compare it with others which may come to their attention.

HARMONY IN BLUE.
THE DUET.

By JAMES A. McNEILL WHISTLER.

THE Jesse Metcalf Fund has secured to the permanent collection a choice group of representative American paintings. Important as this group has become, a valuable addition was made to

¹Revue Archéologique, 3rd series, vol. 27, 1895, p. 293.

it last May through the purchase of a painting by James A. McNeill Whistler entitled, "A Harmony in Blue. The Duet." This is an example which is decidedly characteristic. It is not necessary to remind the reader of Whistler's eccentricity, of his love for subtle coloring, and of his appreciation of the masterful technique, both in line and color which he found in Oriental art. Neither is it necessary to recall his marked antipathy to popular ideals of artistic expression, which betrayed tonal quality to crass realism. Prettiness to him was repugnant, and his sensitive nature revolted at the way the public and especially the critics sneered at his work. Painful as this was to him we are indebted to it for being the incentive which caused him to express his innermost feelings in satire and essay, and thus enabling us to appreciate both the man and his work the more because of his explanation.

The phases of his artistic expression which brought him into greatest difficulties were the color problems which he was pleased to call "Nocturnes," "Harmonies," and "Symphonies." In the discussion of these it has been repeatedly stated that the artist cared nothing about the expression of detail, but sought for subtlety of color. In this respect he was in a class by himself. To this group belongs the new acquisition of the museum.

The painting in question was given by the artist to his sister. While in her possession it was seen by J. J. Cowan, the English connoisseur who acquired during his lifetime such a remarkable and representative collection of Whistler's work. The artist was persuaded to induce his sister to release the painting and accept another in its stead, whereupon it became a feature of the Cowan collection. There it remained for a number of years until it lately came to America.

The difficulty of comprehending Whistler's color studies has been noted above, and this was so great in the artist's day that we find him writing about one such painting as follows, "The vast majority

of English folk cannot and will not consider a picture apart from any story which it may be supposed to tell.

"My picture of a 'Harmony in Gray and Gold' is an illustration of my meaning,—a snow-scene with a single black figure and a lighted tavern. I care nothing for the past, present, or future of the black figure, placed there because the black was wanted at that spot. All that I know is that my combination of gray and gold is the basis of the picture. Now, this is precisely what my friends cannot grasp."¹ What is true of the "Harmony in Gray and Gold" is equally true of the new accession of the "Harmony in Blue." Here also does one feel the force of Whistler's words when he writes, "As music is the poetry of sound, so is painting the poetry of sight, and the subject-matter has nothing to do with harmony of sound or color."² What then should be looked for? Certainly not an analysis of subject which calls for a standing figure of a man playing a violin, and two singers, also standing, a few feet away. Instead they are simply three spots of lighter value against a background which charms with its subtle variations of blue, so carefully laid on in flat tones.

Apart from its sensitive expression of color, the work betrays the craftsman, for there is little evidence of change in pigment. In view of another article in this Bulletin on "Pigment" it is interesting to note Whistler's own words about his colors. "The old masters used simple pigments which they ground themselves. I try to use what they used. After all, it is not so much what one uses as the way it is used."³

Such a work does not admit of black and white reproduction, and reveals its wealth of suggestion and beauty only after repeated visits on the part of those who care to receive its message. That it has found a permanent home in the School of

¹The Gentle Art of Making Enemies, p. 126.

²The Gentle Art of Making Enemies, p. 127.

³Recollections and Impressions of J. A. McNeill Whistler, by A. J. Eddy, p. 72.

Design is indeed a matter of decided moment to all who are interested in the institution, who care for American painting; or, best of all, who appreciate refinement in art.

L. E. R.

PIGMENT.

THE present age is one of scientific achievement and the rule of thumb, so called, has given way to accurate formulæ in manufactured articles. This change of procedure has resulted in great benefit in most lines of endeavor, but facts seem to prove that there has been no improvement in the preparation of pigment. Indeed the contrary is true, for the poor quality of modern material is very evident when contrasted with the old.

Commercialism must bear most of the blame for this difference. The invention of the collapsible air tight color tube figures also in the failure of the supply of pure colors.

The ancient painter was craftsman as well as artist. Inventories of the effects of painters show that a stone table used for grinding color was always a part of the studio equipment. The preparation of the colors for use, that is, the grinding and mixing of the dry color with oil or other medium, was in the hands of the painter or under his immediate supervision. His idea was naturally to procure purity and durability.

Care must also have been used in the preparation of the oils and mediums, for they have dried perfectly, and under their coverings of dirt, old varnish or stain the pigment is clear and beautiful to-day.

Once the artist began to purchase his colors ready for use he lost the means of keeping it pure. To-day there is scarcely an artist who is capable of testing the purity of the oil he uses, much less clarifying it so that it is fit for use; yet both the testing and clarifying are extremely simple and should be practiced by every painter who uses oil color.

There were colors used formerly in Europe and not in the market to-day. Among these are the true Naples yellow, the Vandyke brown and a certain beautiful copper green which cannot be handled in the modern method of painting as it would blacken other colors with which it came in contact.

The Naples yellow was apparently a limited deposit of ochre found in Italy, and is now entirely used up. A certain picture by Catena has a large amount of this color used almost pure in the sky and draperies. This yellow is more pale and straw-colored than yellow ochre, and has none of the turgid quality of the latter. It is of extreme purity and shades to an almost ashen color. It is not possible to mix colors with white to obtain the quality of such a color used pure.

The Vandyke brown was also a small deposit of earthy pigment now worked out. The modern Vandyke brown is an unstable pigment and there is no other permanent brown which will exactly take its place.

The copper green is of a translucent soft quality and was much used in drapery by the Italians. Its use extended also to France where Nattier employed it with success. It is an absolutely safe and permanent color if kept separate from the other colors; this, however, is not possible in the modern system of opaque painting where the colors are mixed or at least in touch. It must be used alone in flat tones and kept away from adjacent colors. This pigment would be a great addition to the modern palette if our painters could use it. Viridian alongside this color shows muddy and is entirely lacking in transparent sparkling quality.

There was another brown used by the Italians for modeling and as a stain or glaze for lowering the tone of flesh. It has almost the quality of a thin oil which would turn brown after exposure to the air. There is no pigment on the modern palette which will replace a missing portion. Pigment so used will appear as a crude muddy smear. In fact that is a

true statement of most of our pigments when laid alongside a bit of old pure color.

The artist of former days ground his color for immediate use, since he had no means of keeping it moist for any length of time. This is quite apart from the fact that color mixed and ground in oil does not keep well anyway. To-day the color is ground and so manipulated that it will be ready for use five years from that date. The tube does part of the work of keeping it moist, but not all. The manufacturer also does a part, and his work is not with the end in view that the color shall be pure and durable. His aim is to make the manufacture of moist colors a profitable business.



WOODEN STATUETTE OF PRIEST
Egyptian. Middle Empire

To-day there is a standard of color. For instance a tube of yellow ochre must match exactly with yellow ochre of last year. Color deposits were not designed by nature to exactly match, therefore there must be more or less dying and mixing of various ingredients if the standard is to be observed from year to year in earthy pigments.

Cheapness of production figures in the production of bad pigment, since it would be practically impossible to make a paying business of supplying pure color. A man producing such color could not compete in the market with the cheaper color which looks just as good when squeezed from the tube. Again pure color would seem too strong and brilliant for the artist. He would view with suspicion colors different from those in common use. For example Indian Red must be lowered in intensity in order that the artist may be excused from the greater care which would be needed in its use.

It would be a most interesting experiment to divert some of the money now spent in the acquisition of ancient works of art to the production of color as pure as it can be made for the purpose of aiding modern art.

H. E. T.

STATUETTE OF A PRIEST.

AMONG the Egyptian objects in the permanent collection there is one which is very interesting as illustrating the type of work characteristic of the Middle Empire, 2100-1700 B. C. It is a small wooden statuette of a priest, with shaven head, and stiffly starched skirt. It belongs to a large group of wooden figurines of like nature which is a part of the tomb furniture of about the twelfth Dynasty (2000-1788 B. C.). These figures are noted for diversity of subject, being models of servants at work, of boats, of overseers and of priests, and offer interesting comment on the life of the time.

In considering the conventional way in which this Egyptian priest of over 3500

years ago was represented it need only be pointed out that the material in which the Egyptian artist worked had considerable to do with the treatment of details. This is as true of treatment in limestone or slate as it is in wood. The statuette in question has no points of distinction over hundreds of others of the same period and type, but there are few museums in America which have any large representations of these Middle Empire wooden figurines. To possess a characteristic figure of this type which is well preserved may not be a great distinction, but it brings us directly into contact with the Egyptians at one of the three great epochs of their history. Conventional as the treatment may be, the modeling of the face is sure and suggestive of the attention which the Egyptians paid to portraiture.

SHANNON-RICKETTS EXHIBITION.

ON April 21st there was opened in the special galleries an exhibition which offered a most unusual opportunity for art lovers to become acquainted with the work of two of the younger and more versatile British artists of the present day. The exhibition was almost unique in that Charles Shannon and Charles Ricketts have such common interests, and work together in so unusual a way. Frequently when a joint exhibition is hung, the contrasts are hardly fair to either artist represented, to the general detriment of the whole, but in the exhibition in question there was the singleness of expression which makes for harmony.

We are told that Charles Shannon and Charles Ricketts are lovers of the beautiful however expressed, that they are collectors of superb discernment, and that their studios house works of art of marked distinction. The power to appreciate quality, whether Persian miniatures or Greek vases, Egyptian jewelry or drawings of the Renaissance masters, Japanese prints or Venetian glass, is not so general,

even among artists, as might be desired. Yet this is part of the life of the artists in question. They are bibliophiles, and musicians of note, while Ricketts is further distinguished for his essays on artistic subjects.

Rarely since the golden age of art in the Renaissance and the glory of men like Dürer have artists had such a range of vision. As founders of the Vale Press, and responsible for its press-work, borders and illustrations, they betray a study of the greatest printers of the fifteenth century. Especially was this seen in the woodcuts which breathed of the days of romance and the youth of book-illustration. Examples from this Press formed an interesting feature of the exhibition.

The exhibition of lithographs was also a notable one. The possibilities of the method and the softness and delicacy which lithography permits was not lost upon the artists in question, and they designed with the grace of Rosetti, or the fine penciling of Legros, or the chiarooscuro of their Italian forbears.

In the paintings there was revealed the decorative influence of the pre-Raphaërites, especially Watts, while in others one saw the intensity of power and the fire of that eccentric genius, Blake. There was a certain looseness of treatment in the paintings that was noticeably absent in the black and white and the red-chalk drawings which also graced the galleries. Here was especially to be seen the result of living with the drawings of the great draughtsmen of Italy and Germany, yes, even a suggestion of the mastery of line so evident in the work of China and Japan.

One of the features of the exhibition was the group of small bronzes, so expressive of power and strength, so characteristic of the modern subordination of matter to expression of idea. Here the visitor would be likely to think of Rodin and Meunier. Yet one could not question the ability of both artists for absolute realism if necessary.

From the above it might be inferred that both artists were slavishly bound to

this or that method of expression by artists of the past which might for the moment catch their fancy. Such, however, is not the case, for they appreciate the fine qualities of each, and express themselves in their own way.

Several years ago, an American connoisseur and artist explained art as "the definition of the indefinable in exact terms." Vague as this may seem, there is a great deal of truth in it. In the case of Shannon and Ricketts their art betrays that indefinable quality which characterizes the best of the heritage of the ages; but it is definable in terms of quality, simpleness, directness and truth. The temptation is great to apply to both artists the words of Ricketts in his essay on Conder when he calls attention to "the rare possession of singular gifts, and a marked personal control in the use of them."

It is in presenting such notable exhibitions that the School of Design can bring us, the layman as well as the artist, to a greater realization of what is possible in the world of art.

L. E. R.

AN OPPORTUNITY.

THE School of Design is arranging for an exhibition to be held in its galleries during the first three weeks in October which is to be of unusual interest, especially as it will be a feature of the celebration of the One Hundred and Fiftieth Anniversary of Brown University. This exhibition is planned to show a choice collection of early American portraits, especially by Copley and Stuart, and an effort is being made to secure a notable collection of portraits of Rhode Island citizens. Portraiture as late as Rembrandt Peale and Chester Harding will also have a place. Thus will be shown objects of artistic as well as historical interest. It is also hoped that a choice loan collection of samplers, early Colonial silver, etc., will also be a part of the exhibition.

The proposed exhibition thus offers an opportunity to those who possess objects

of this character to show their treasures under unusual circumstances. The School of Design will be glad to receive communications about the location of any such available material, and invites the co-operation of the friends of both the institution and Brown University in order that the exhibition may be a notable one and may interest the distinguished guests who will visit the city for the week of October 11th.

A reception in the galleries is also planned for, thus giving an unusual opportunity for the guests at the above mentioned celebration to enjoy this heritage of early American art.

Communications regarding the above may be addressed to the Director, L. Earle Rowe. It is hoped that every one who possesses works of art of the classes suggested will feel a desire to assist the School of Design in doing its share in honoring Brown University on such a momentous occasion.

THE exhibition for the summer in the special exhibition galleries is one that commends itself to the consideration of the many friends and visitors of the Rhode Island School of Design. It brings together for the first time the accessions and gifts of the past year. The inevitable impression is that of a wide range of interest, emphasis on a high standard whereby the accessions are judged, and an appreciation of artistic merit in whatever medium it is expressed. Many of the important features have been presented in the press and several have received attention in previous numbers of the Bulletin, but there is a large number of new objects which are exhibited for the first time.

An exhibition of this size and quality is sure to call attention to an increased realization of the fact that museum galleries are the proper depositories for works of art. Both from the points of view of exhibition and preservation is this desirable for the object which comes up to the standard there set.

The Bulletin of the Rhode Island School of Design

Providence

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

Entered as second-class matter January 16, 1913, at
the post office at Providence, Rhode Island, under the
Act of August 24, 1912.

Copyright, 1914, by Rhode Island School of Design.
All rights reserved.

OFFICERS

Mrs. GUSTAV RADEKE	.	.	President
THEODORE FRANCIS GREEN	.	.	Vice-President
HOWARD M. RICE	.	.	Secretary
STEPHEN O. METCALF	.	.	Treasurer
L. EARLE ROWE	.	.	Director

TRUSTEES

Term expiring 1920	SEEBER EDWARDS, HENRY D. SHARPE
Term expiring 1919	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1918	HOWARD L. CLARK, THEODORE FRANCIS GREEN
Term expiring 1917	Miss LIDA SHAW KING, G. ALDER BLUMER, M.D.
Term expiring 1916	HOWARD HOPPIN, HARALD W. OSTBY
Term expiring 1915	HOWARD O. STURGES, HOWARD M. RICE

EX-OFFICIO

His Excellency Governor ARAM J. POTHIER
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O. WINSLOW
President of Brown University, WILLIAM H. P. FAUNCE
Professor WILLIAM CAREY POLAND, of Brown University
E. CHARLES FRANCIS, of State Board of Education
Judge FREDERICK RUECKERT, of State Board of Education
Librarian of Providence Public Library, WILLIAM E. FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time \$100.00
Annual Governing Members, who pay annual dues of \$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and

from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year-book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 2,461 volumes, 13,500 mounted photographs and reproductions, 1,404 lantern slides, and about 1,066 postcards. During the months of June, July and August the library is closed.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. II

OCTOBER, 1914

No. 4



MISS LYDIA ALLEN

E. G. MALBONE

Bequest of Mrs. H. B. RUSSELL

MINIATURES BY MALBONE.

HORACE WALPOLE, in his discussion of Isaac Oliver, the English miniature-painter, makes the claim that "Hitherto we have been obliged to owe to other countries the best performances exhibited here (in England) in painting; but in the branch in which Oliver excelled we may challenge any nation to show a greater master—if perhaps we except a few of the smaller works of Holbein."* Such an emphasis on English miniature-painting is but natural on the part of an author who was so much interested in the arts of his country, but there is a great deal of truth in the statement. While the art finds its origin in the work in illumination of the previous ages, it was Holbein who laid the foundation in England for that interest in the possibilities of miniature-painting which characterized the sixteenth and seventeenth centuries. The history of English miniatures presents for consideration a long list of distinguished names in that special field, among these being N. Hilliard, Isaac Oliver, John Hoskins, Samuel Cooper, and Richard Cosway. The interest in this especial

* Horace Walpole, "Anecdotes of Painting," 1828, vol. i., p. 292.



L. P. S.

By E. G. MALBONE

Bequest of Mrs. H. B. RUSSELL

branch of artistic production found expression until the introduction of photography offered an easier and less expensive medium for portraiture.

While miniature-painting enjoyed such popularity in England it also was an important feature of the artistic expression of Germany, France, Holland and Flanders, and it was inevitable that the early colonists in America should be interested in the same way. The disturbed conditions in the colonies were hardly conducive to the development of much unusual talent in this direction, except in the case of Edward Greene Malbone (1777-1807). This artist possesses a marked interest for friends of art in Rhode Island through his being one of its native-born citizens, and to the world at large as being probably America's greatest miniature-painter.

Malbone was born in Newport, R. I., in August, 1777, and at an early age gave evidence of his interest in art. So rapid was his advance that in 1796 he was well-known in Boston as a miniature-painter. Here he formed that friendship with Washington Allston which proved so lasting. After four years in Boston, he went to the South, where he worked with encouraging success. This was followed



MRS. ANN CRAWFORD ALLEN

By E. G. MALBONE

Bequest of Mrs. H. B. RUSSELL

by a trip to London, where he worked in Benjamin West's studio with such fellow-students as Gilbert Stuart, John Trumbull and Washington Allston. In this period he not only absorbed much from the studio-life about him, but learned much from the wealth of portrait-miniatures which were so popular at that time. Following some success in London in his chosen field, he returned to America, to meet his death from consumption on May 7, 1807, in Charleston, S. C.

Although the facts in the biography of the artist are well-known, they bear repetition since they throw so much light upon his training and his associates. Especially is it possible to infer from his London experience something of the way in which Malbone perceived the vital artistic factor in miniatures, that is, the power of simple rendering of character with sympathy and truthfulness. How well he succeeded in this is seen in the tribute paid to him by Washington Allston when he said, "He had the happy talent of elevating the character without impairing the likeness; this was remarkable in his male heads; no women ever lost any beauty from his hand; the fair would become still fairer under his pencil. To this he added a grace of execution all his own." With this in mind, it is interesting to turn to the miniatures by Malbone which are owned by the School of Design and observe the high standard of quality there shown.

In the important bequest received from Mrs. Hope Brown Russell, there were included three examples of Malbone's work, all of them of exceptional quality. The miniature illustrated on the first page is a careful portrait study of Miss Lydia Allen, a lady who interested Malbone very much, but who married Sullivan Dorr instead. Her son, Thomas Wilson Dorr, was well known as Governor of the state in 1841, and was the leading figure in the so-called "Dorr War." The portrait in question, in its carefulness of execution and its subtle treatment, possibly gives a hint of the rather more than usual bond of sympathy between artist and sitter. In the



GEORGE LONG

By E. G. MALBONE
Recent Gift

Russell room of the Colonial House there is also a large oil-painting of the same young lady by Malbone, which is exactly like the miniature in composition and color. This portrait is, however, unfinished, but it shows that Malbone was more successful in his miniatures.

The portrait of Mrs. Ann Crawford Allen, from the same source, is of equal merit. The lady was the mother of Miss Lydia Allen, and a grand-daughter of Major Crawford. This officer acquired considerable property in Providence in 1676. These two portrait-miniatures possess a great deal of interest, not only because they are extremely good examples of the work of America's finest miniature-painter, who came from Rhode Island, but also for the reason that so many of the old families of the state are directly connected with the charming subjects.

The third portrait is one which easily bears witness to the truth of the words of Allston, quoted above. Unfortunately, the School of Design is as yet unadvised of the identity of the lady, the only clew being the initials L. P. S. which are engraved in a monogram on the back.

The portrait of George Long is the latest addition to the miniatures in the possession of the museum. The person

delineated was one of considerable importance in the early days of the colonies. He was born in Portsmouth on July 4th, 1762, his father being Col. Pierse Long, Jr., who was a prominent merchant of Portsmouth, and who early allied himself with the Revolution. As a result of this he was one of the delegates to the first provincial Congress, which convened at Exeter. George Long was well-known as a successful shipmaster until 1789, when he retired to become a wealthy merchant. He died in 1849, at the age of eighty-seven. This recent acquisition is the gift of Mrs. Gustav Radeke, and presents an example of Malbone's most finished work. In it, as in the others, we see the delicacy of touch, the easy rendering of line, the craftsman's technique and the softness of color which give his work distinction.

The four miniatures under consideration not only represent Malbone at his best, especially in his mastery of subtle flesh-toning and of the art of stippling, but they insure to the Museum a nucleus about which will probably be brought together in years to come other important examples of the early American period, both by Malbone and other masters of the art of miniature-painting.

L. E. R.

GILBERT STUART AS A CRAFTSMAN.

THE works of Gilbert Stuart are peculiarly interesting to the student of the mechanics of painting, for the reason that his method was unique.

From contemporaneous accounts Stuart would appear to have been a decided

In view of the unusual opportunity presented in the galleries at present to study the work of the early American painters, the Bulletin is glad to publish this article on Stuart, as presenting many points of new interest regarding Rhode Island's most distinguished artist. It also illustrates in a most helpful way the fact that there is a wealth of interest for the student and connoisseur in the study of the union of craftsmanship and artistic expression in American art as well as in European. The January issue will contain a more detailed treatment of Stuart's methods.—Ed.

character, witty, clever and altogether an interesting man. This account is surely borne out by the personal record left in his work for him who wishes to read. He did not care about anything except to paint a head, all other things in his portraits being merely accessories. This rule was rigidly adhered to with the exception of a few cases where the well-modeled arms and hands of a female sitter attracted him from his life work of painting heads. At other times, driven by the need of money, he accepted an order for an ambitious picture, such as the Washington on Dorchester Heights, now in the Boston Museum of Fine Arts. This painting is a splendid example of dexterous use of glaze color, but is open to criticism on certain grounds. One writer is not entirely wrong in insisting that the horse in the picture runs a close second to the famous Horse of Troy for "woodenness." Aside from that he finds much to admire in the picture. Stuart's daughter, an artist of considerable ability herself, tells us that the head of Washington in this picture was painted from the famous uncompleted head, and that the whole picture was done in nine working days.

There have been most curious accounts written of the technique of this man. We are informed that "Stuart never used glaze," and that he paid no attention to old pictures and did not consider or study them. This information, it would seem, is not of great value or importance, since he was the only American artist who ever mastered a true glazing method. It is beyond the bounds of possibility that any man alone and unaided could have reached the perfection of use of transparent color (glaze) which this man did. This method in his later works was almost identical with the method of some of the great Italians of the Renaissance. He must have admired and studied their technical perfection.

Stuart's first pictures were done in an opaque manner, just as portraits are painted to-day; that is, lead or zinc white was mixed with nearly all the colors and

the picture was more or less directly painted, an attempt being made from the very first to approximate the various colors and values of the face, hair or clothing as they appeared to the painter.

There was a transition period where he saw or thought he saw the error of his ways, and began to experiment with a top layer of transparent or semi-transparent color upon an opaque underground. There are left several portraits in which he had only a partial success in the mastery of his new "trick." These pictures are curious in that the effect is of a drawing in variously colored lines upon a warm monochrome-like foundation. The lines composing and modeling the features have sharp edges, and do not blend or fuse with the rest of the picture, but remain as a sort of superimposed line drawing.

Stuart developed a surety and directness of touch that was absolutely marvellous. He could produce a bit of lace with the fewest possible strokes, yet have the object as complete in its essentials as the most labored lace collar in a good Dutch portrait. It is possible that he was seeking some way to use this cleverness and surety, and left the direct method to develop a system of using glaze. However, he discovered or rediscovered a method of producing pictures combining the maximum of result with the minimum of effort. This system finally resulted in a beautiful soft and glowing bit of color while the features kept all the charm and decisive quality of any bit of painting or sculpture done on first impression.

There are varying moods shown in his work. Some portraits were most carefully and thoroughly done, every bit being made with elaborate caution, but in others he seems to have covered the surface of his canvas with the utmost ease and abandon, apparently finishing the pictures in three or four sittings. In these portraits his skill in the rapid, sure stroke may be most clearly seen.

His method finally developed so that the whole envelope of the face is simply drawn in fast sweeping strokes, yet these strokes

do not have unpleasant edges or in fact any that are discernable. They merge into tones automatically, and we find the man modeling in pure color.

Stuart's position as an artist is far inferior to what it should be, because of the favorite task he set for himself, namely, painting a head alone. When he strayed from this somewhat narrow path the results were not always happy. One is forced to the conclusion that he did not take these strayings too seriously.

We venture the prediction that in time to come, when our artists again investigate method in painting, Stuart will be more highly considered as a painter, though even now his works are being sought after as those of an early and great master of America.

H. E. T.

IN the death last June of William M. R. French, the Director of the Art Institute of Chicago, America has lost one of its noblest workers in the cause of art.

In the years since he became Director in 1878, the Art Institute has grown to realize the ideal of its founders to make it a "neighborhood center for all the people." Mr. French was the clear-headed executive in charge of its many activities. It has become the third of American museums in the value of its possessions. Its school numbers more than three thousand students. Its library is constantly used by a large number of visitors, and over 925,000 persons visited its collections and exhibitions in the past year.

To his ability as an executive Mr. French added great kindness and generosity to all who sought his help. In common with many other museums, the Rhode Island School of Design has many reasons to hold him in grateful remembrance.

A work of art is of little value except it springs from a natural and spontaneous emotion, that gives it a human quality.
—CYRUS E. DALLIN.

THE AMES COLLECTION OF VENETIAN GLASS.

THE recent gift to the School of Design from Mrs. Frank L. Mauran and Mr. John O. Ames of two hundred pieces of Venetian glass is one which should prove of interest to the many visitors to our galleries. The modern emphasis upon a complete union between the arts and the trades requires that every expression of such union be recognized and welcomed by the thinking citizens of to-day, especially when it is of a quality which warrants its exhibition in an art museum.

It is of special interest that this fine collection of Venetian glass should have been brought together by General William Ames. This noble citizen of Rhode Island was interested in all the good works of the state and was an earnest supporter and friend of the School of Design. Realizing what the institution and its work meant to the city and state, he always showed a spirit of enthusiasm and helpfulness which benefited not only the institution in general, but its students in particular. While preferring to work in a quiet way, he has given valuable service on several committees, and otherwise given evidence of his interest in many ways.

The gift of Mr. Ames' collection of glass by his children was doubtless determined to a large degree by the father's interest above mentioned. But the gift has another side which bespeaks a delicate appreciation of the difficulties which confront the museum of to-day. With a consideration somewhat unusual in donors of work of art interest, the gift was offered without condition, and with perfect freedom to the institution to use the material as it saw fit.

The study of the subject of glass is one that has much of interest in it for everyone, whether connoisseur or amateur collector. As one of the five materials from which have been created objects for household, table and decorative purposes, glass has received much attention from the arts for centuries. The presence of vitreous

paste in Egypt on and before the twentieth century B. C. is proof of its use in antiquity. The countless bottles and dishes from Egyptian, Greek and Roman graves bear witness to the technical difficulties which were overcome, and the mastery over this ductile and viscous material in a heated state, while Early Christian and Byzantine craftsmen continued its use and experimented in their turn. The extraordinary demand in the Renaissance for objects of beauty was met with a corresponding increase in the manufacture of glass, but it remained for Venice to develop to a marked degree an industry for glass manufacture which added greatly to the wealth and prestige of the city.

The Venetian archives have yielded evidence which has cast much light on the guild of glass-workers and the development of the furnaces on the island of Murano where most of the Venetian glass was made. It has been shown that Venice was famous for this industry for at least seven hundred years, but it was in the fourteenth, fifteenth and sixteenth centuries that the highest standards of quality and design were sought for. The eighteenth century finds a very great decline in the quality of material, decoration and workmanship, but in the early nineteenth century, Signor Antonio Salviati became the leader of a revived interest in this branch of art, and since his time Venice has again become noted as a center for the production of glass of merit. As might be expected from their intimate connections with the Eastern Mediterranean, the Venetians learned much from the Syrians, and their ware was distinctly a "soda-glass." To this the glass-workers of Murano have clung for centuries, while it remained for Northern Europe, especially England, to develop the other type, "flint," or "lead-glass."

During the height of the period of production we find the Venetians developing many varieties of shape and texture-treatment which gave distinction to their work. Among these is the "Cristallo" or clear-white, the frosted or crackle, the "Latti-



VENETIAN GLASS. Nineteenth Century

AMES COLLECTION

Gift of Mrs. FRANK L. MAURAN and Mr. JOHN O. AMES

cinio" or milk-white opaque glass, the "Vetro di Trina," or lace glass, and the "Calcedonio" or opalized glass. To these must be added the ruby and blue glass, and the imitation of classical ceramics and Roman millefiori glass. It must also be borne in mind that the clear glass was produced in many colors and that numberless varieties of surface-treatment such as effects of gilding and appliqué of moulded decoration were developed. This latter is perhaps the most dangerous of them all, for with a facile material at hand the tendency was in the direction of over-decoration. Flower and animal forms received plastic shape until in some cases the vases have lost their original purpose and are but examples of the ability of the workman to imitate form.

It is to be expected that in the revival of interest in the production of Venetian glass which is noted above as beginning in the early part of the nineteenth century, the workmen should study the achievements of their predecessors at Murano, should emulate their achievements, and

that their productions should bear the same characteristics. It might even be stated that in the matter of over-decoration, in many cases, the glass-workers of Venice of the last century apparently tried to surpass the craftsmen of the past. Fortunately, however, considerable emphasis was laid upon the production of practical vases of quiet but dignified form, of beauty of surface-treatment, and excellence of material.

The Ames collection merits detailed study in that it is a well-rounded group, with nearly all of the principal types of Venetian glass to be found there. In date, practically all of the examples in the collection are nineteenth century, although several may be eighteenth. In view of the extreme difficulty of securing authentic examples of Venetian glass of the finest period, owing to the fact that the best have already found permanent homes in the European museums, there is a relatively small opportunity for the collector to secure many of the earlier examples.

With this in mind, the value of the Ames

collection becomes even more apparent, especially in view of the fact that the School of Design possesses so many examples of the English lead-glass for comparison. Not only is the technical skill there shown reminiscent of the master craftsmen of Venice in her glory, but it retains a great deal of that quality which influenced Thomas Coryat in 1611 to write of Murano as the place "where they make their delicate Venice glasses, as famous over al christendome for the incomparable fineness there of."

L. E. R.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

Entered as second-class matter January 16, 1913, at
the post office at Providence, Rhode Island, under the
Act of August 24, 1912.
Copyright, 1914, by Rhode Island School of Design.
All rights reserved.

OFFICERS

Mrs. GUSTAV RADEKE . . .	President
THEODORE FRANCIS GREEN . . .	Vice-President
HOWARD M. RICE . . .	Secretary
STEPHEN O. METCALF . . .	Treasurer
L. EARLE ROWE . . .	Director

TRUSTEES

Term expiring 1920	SEEBER EDWARDS, HENRY D. SHARPE
Term expiring 1919	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1918	HOWARD L. CLARK, THEODORE FRANCIS GREEN
Term expiring 1917	MISS LIDA SHAW KING, G. ALDER BLUMER, M. D.
Term expiring 1916	HOWARD HOPPIN, HARALD W. OSTBY
Term expiring 1915	HOWARD O. STURGES, HOWARD M. RICE

EX-OFFICIO

His Excellency Governor ARAM J. POTHIER
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O. WINSLOW
President of Brown University, WILLIAM H. P. FAUNCE
Professor WILLIAM CAREY POLAND, of Brown University
E. CHARLES FRANCIS, of State Board of Education
Judge FREDERICK RUECKERT, of State Board of Education
Librarian of Providence Public Library, WILLIAM E. FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time \$100.00
Annual Governing Members, who pay annual dues of \$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year-book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 2,461 volumes, 13,500 mounted photographs and reproductions, 1,404 lantern slides, and about 1,066 postcards. During the months of June, July and August the library is closed.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. III

JANUARY, 1915

No. 1



MRS. SARAH (PRINCE) GILL

In Permanent Collection of the Museum.

JESSE METCALF Fund, 1907.

J. SINGLETON COPLEY

THE Trustees of the Rhode Island School of Design at a meeting held on the thirteenth of January, 1915, voted to adopt the following memorial, and to cause the same to be entered in their records and offered to the press for publication.

Memorial

The Rhode Island School of Design has met with a very great loss in the sudden death of SEEBER EDWARDS, on November 25, 1914. Elected a Trustee in 1906, Mr. EDWARDS served on the Museum Committee since 1909, and on the Committee on Membership since 1912.

The efficient interest which he took in the welfare and growth of the School of Design made him a vital force in its development. He met all difficulties with patience and thoroughness. His faith in its usefulness to the city and state was inspiring. His public spirit led him to help many good causes. Although many demands were made upon his time and strength, he embraced every opportunity to widen his art interests and to develop the high sense of connoisseurship which is so necessary for service in the world of art.

The Trustees mourn in him a most courageous and efficient worker and a delightful comrade. To those more nearly related to him by ties of kindred, they tender their heartfelt sympathy.

EXHIBITION OF EARLY AMERICAN ART.

THE student of early American and Colonial art finds it characterized by several features of interest. In the first place it reveals in all of its manifestations the indisputable influence of British achievements in kindred fields. At the same time it is possible to see that the artists and craftsmen were by no means servile copyists, for in painting and the industrial arts of needlework, silversmithing and the manufacture of pewter, there is frequent evidence of creative power and sense of craftsmanship. The time has passed when the art objects of the period can be seen in their proper setting, revealing to the full their human interest and artistic quality. It is therefore fitting that from time to time a retrospective and comprehensive exhibition of the work of this period should grace the halls of our American Museums, and reveal to us beauties hitherto unsuspected, which were enjoyed by our ancestors.

Such an exhibition, rich in variety, im-

portant in quality, and convincing in interest, was hung in the galleries of the Rhode Island School of Design from October 1st to 21st. Not only did it prove an auspicious opening for the fall season, but it was also a feature of the One Hundred and Fiftieth Anniversary of the Founding of Brown University, on which occasion all the institutions of the city shared in honoring the University and entertaining its guests.

The exhibition was unusual in several respects. The institution is indeed fortunate which can exhibit, among other paintings, eleven by Gilbert Stuart, ten by J. Singleton Copley, eight by Benjamin West, and eight miniatures by Edward Greene Malbone. Not only was the group of paintings important because of its size, but notable for its quality. Among the Stuarts, all of which possessed an unusual historical and artistic appeal, was the portrait of Washington, that of Moses Brown, one of Captain Charles deWolf of Bristol, Mrs. Elizabeth Temple Winthrop, Mehit-able K. Dexter, William Williamson, Dorothy Willing of Philadelphia, Colonel

James Swan, Jonathan Amory of Boston and Mrs. Patrick Grant. The group of Copleys was unusual both in scope and in the presentation of Copley's development. Among these might be mentioned the portraits of Mr. and Mrs. Thomas Donagan, Mrs. John Greene, Jabez and Mrs. Bowen, Mrs. Rea and Daughter, Governor Moses Gill and his first and second wives (belonging to the permanent collection of the School of Design), and that of Admiral Gambier.

The one who perhaps showed the greatest influence of the English School was Benjamin West. In his work were rich, deep color, classical spirit, and a love of allegory. The eight examples shown in the exhibition illustrated the phases of his work very fairly, from the appreciative portrait of Edward Augustus, Duke of York and Albany to the classical composition of "Juno Receiving the Cestus from Venus."

Other painters whose work was represented were Francis Alexander, Ralph Earle, Chester Harding, John Wesley Jarvis, Charles Wilson Peale, John Smibert and Thomas Sully. In the paintings exhibited was Peale's Portrait of Washington at Trenton, which formerly belonged to Lafayette.

In addition to the remarkable group of paintings which have been noted, there was a choice group of miniatures by Washington Allston, Brinardely, John Singleton Copley, Sarah Goodrich, E. G. Malbone, Rembrandt Peale and others. Of these the eight painted by Malbone bore convincing evidence of his standing with Isabey and Cosway as a master of his craft. The four belonging to the Museum were discussed in the last issue of the Bulletin.

It has been frequently noted that a large part of the art expression of the period was along industrial lines. Here again the influence of the mother country is very evident, but the work is of a high grade. This is especially shown in the early silver, one hundred and twelve pieces of which were shown. The general characteristics

are those of refinements of line, of quality of surface, and of appreciation of form. Among those whose work was represented were the Reveres, Samuel Vernon of Newport, Jacob Hurd and Jeremiah Dummer. All of the pieces shown were in use in Rhode Island families in the latter part of the eighteenth century.

The same refinements of line, surface and form are likewise apparent in the examples of pewter in the exhibition. The group was very representative of the many uses to which the material was put. Nearly all of this collection was an anonymous loan from an enthusiastic collector.

A very interesting and important part of the exhibition was the large collection of early needlework and printed cottons, which introduced very strongly the intense human interest of the colonial period. Among the samplers of especial interest were one woven by Adoniram Judson's mother, and several with important buildings such as Independence Hall, Philadelphia, the Rhode Island State House, and University Hall at Brown. Of especial moment was the one showing the first reception in University Hall. Hardly less interesting were those with carefully worked alphabets and decorative borders. Patience, industry and a feeling for color were evident in almost all of the pieces.

Rhode Island has long been connected with the textile industry, going back at least to 1790, when Herman Vandeusen printed his designs on cotton fabric from wooden blocks. It was fitting, therefore, remembering how constant was the use of this material in the early days of the United States, that a small but choice selection of this work should be shown.

The exhibition also presented some very interesting pieces of pottery, including a complete dinner-set by J. & R. Clews of the "Landing of Lafayette," and other pieces illustrating the scope of interest in "Old Blue."

An important part of the exhibition was the Pendleton Collection in the Colonial House. Here a collection of furniture was on view which is of very great interest to the

collector, antiquarian and lover of beauty. Its interest may be more readily seen when the fact is recalled that the collection is one of the most important in the United States. The Russell collection of china and paintings still further emphasized the interest which that part of the Museum collections afforded.

Much of the material noted above was in use at some time by Rhode Island families who had been interested in one way or another in Brown University. The connection between this special exhibition and the University was still further emphasized through the exhibition of four representative examples of the work of George Hitchcock, of the class of 1872. A bust of the artist by John McClure Hamilton was also shown.

In a brief notice like the present one it is relatively impossible to do more than hint at the wealth of interest which objects of fine or applied arts of the period possess. Not only was the exhibition a notable success in this direction, but it impressed the visitors with the wealth of art objects in the state of Rhode Island, and with the generous support accorded the School of Design in its efforts to make its exhibitions of the greatest interest and quality.

L. E. R.

STUART AS A CRAFTSMAN.

MATTHEW JOWETT, a pupil of Stuart, had the habit of putting on paper interesting bits of information concerning his master. These were carefully preserved and later published as "Remarks on Art." From this source we learn that Stuart's palette was as follows—Antwerp blue, white, yellow ochre, vermilion lake, burnt umber, ivory black; lake and vermilion for the blood; white and black for gray; yellow and black for green; black, vermilion, burnt umber and lake for the shadow. The last three were used as glazing colors.

One is astonished in examining a Stuart portrait with the splendid method of the painter, which is as orderly and definite

as the procedure of the Italians of the Renaissance. The laying of the palette was a necessary part of such a method. Certain arbitrary mixtures of colors, grading down in tone from the pure color, were made and laid out ready for use. This is contrary to the general practice of to-day, wherein the unmixed colors are used, forming a palette high in key, the lower tones being mixed as needed.

The panels used by Stuart were of a fine quality of mahogany. They were planed diagonally across the surface with a toothing plane, that is, a plane the blade of which was cut in small notches. This gave a roughened surface much resembling a coarse-twilled canvas. The panel was then primed with a mixture of black and white, giving a light gray. Stuart is credited by Jowett with saying that "Fog-color is preferable to any other as a ground."

The portrait was vigorously painted in with little preliminary drawing. A full brush was used in order that a fairly heavy body of paint might be built up to take the glazing colors. Most of the pictures were worked upon and finished in a few sittings, for a distinctive part of this artist's method was the applying of the final glazes while the underpainting was still absorbent. The mastery of this method enabled Stuart to proceed with his finishing in a perfectly free and spontaneous manner. We very rarely see a Stuart which shows undue caution or timidity, yet there is no lack of delicacy in the handling of the female heads. This system of using glaze enabled him to indulge in free and bold drawing at the very last, for he was assured that his colors would fuse and blend perfectly. Curiously enough, a more direct method of painting was often employed when he worked on canvas. Panels seemed to invite the use of glaze.

The feature in which Stuart excelled was a subtle representation of flesh, which for tonal quality, color and effect has been quite unsurpassed. His success in this direction was increased through the

use of glaze, which has been already discussed. That he found the painting of flesh worthy of his best efforts is seen in his own statement that "Flesh is like no other substance under heaven. It has all the gayety of a silk mercer's shop without its gaudiness of gloss, and all the soberness of old mahogany without its sadness."

Another statement credited to Stuart was—"Be careful to blend the hair on the forehead, for dark points will otherwise show through thick paint." This was directly in line with the practice of the old painters. Very often we find in pictures on a white gesso ground that the composition was drawn in with a pointed instrument while the ground was still soft. Thus there were faintly incised lines or scratches instead of a drawing in pigment, which they knew would certainly show through the finished painting.

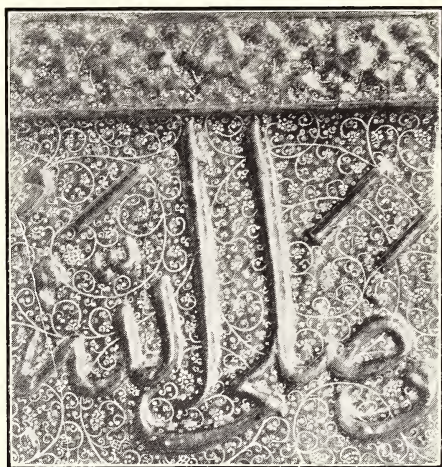
Stuart seemed always striving for quality, and his success in this direction is well known. No one has ever seen a copy of Stuart that even remotely suggested the quality of the original, and it is safe to say that there is hardly a forged Stuart on sale in spite of the fact that there is a tremendous demand for his portraits at the present time. It seems fair to believe that a forger would have more of a contract on his hands than he would care to assume if he should try to deliver a few well aged yet glowing portraits by Stuart.

In these days, when difficulty is experienced in developing a proper appreciation of craftsmanship and the handling of detail so as to express character, there are few of the painters of yesterday who will reward the conscientious student so richly as Gilbert Stuart.

H. E. T.

HAMADAN TILES.

PERSIA received the use of sun-dried brick or rubble construction in her architecture, as a part of her heritage from the nations who preceded her. This offered unusual opportunity for the use of tiles of great variety of de-



HAMADAN TILE

XIII Cen.

Gift of Mrs. GUSTAV RADEKE

sign and quality on the walls and floors. In accepting this opportunity the Persians gave evidence of their fondness for tiles by producing examples which for workmanship and decorative effect are quite unsurpassed. Some of the finest of these were made in the period before the rule of the Mongols in Persia, in the days when the riches of Sultanabad and of Rhages were the glories of the country. Hardly less important was the city of Hamadan, whose lineage dated back to the city of Eckbatana, the capital of the kingdom of the Medes, and which occupied the same site.

It is of interest to note the recent accession to the Museum of two tiles from this site, dating from the XIIIth century. They were parts of a decorative frieze, with an underglaze inscription raised in relief. The background is of a deep rich lapis-lazuli blue glaze. The tiles are still further enriched by an elaborate overglaze decoration of arabesques and floral ornament in yellow, red and white enamel and gold. Both in design and technique the tiles are worthy examples of Persian work, which was essentially a decorative and industrial art in all of its phases. These tiles were given to the Museum by Mrs. Gustav Radeke.

L. E. R.

NOTES.

FALL EXHIBITION OF AMERICAN PAINTING.—The Annual Fall Exhibition of recent American painting which was open to the public from October 25th to November 23d, presented a well-balanced group of distinguished canvases by well-known artists. Many of the paintings there shown had been features of very important exhibitions elsewhere in America, and the public eagerly availed themselves of the opportunity thus presented to see them. Among the artists represented were George Bellows, Frank W. Benson, Charles Bittinger, George de Forest Brush, Emil Carlsen, Mary Cassatt, Elliott Daingerfield, Arthur B. Davies, Joseph De Camp, Frederick C. Friezeke, Childe Hassam, Albert Herter, William C. Loring, E. L. Macrae, Gari Melchers, Van Dearing Perrine, Albert F. Schmitt, Eugene E. Speicher, Ernest Lawson, Edmund C. Tarbell, J. Alden Weir, and John F. Weir. Among the paintings of unusual interest were the "Polo Crowd" by George Bellows, "Gray Day on the River" by Friezeke, and "Jerome" by George de Forest Brush. Several of the paintings in the exhibition came from private collections at or near Worcester. That an exhibition of this quality should follow one so important as the Colonial Exhibition is indeed a matter of which our many friends may well be proud.

BAKST EXHIBITION.—The wide interest of the schedule of exhibitions for the present museum-season is still further enhanced by the announcement that the work of Léon Bakst will be featured in the galleries in January. This exhibition is not the same as that which toured the country last year, but is one which will bring to the visitor many new features of the work of this versatile artist. The strange blending of Oriental and Gothic spirit, the Eastern handling of colors, the novelty of the designs and the genius there expressed deserve the close consideration of everyone.

STURTEVANT-THOMPSON EXHIBITION.—The work of Miss Helena Sturtevant and of Mr. Leslie P. Thompson was on view in the special galleries from November 30th to December 13th. Miss Sturtevant's work in oils and pastels presented a wide variety of interest as to subject, ranging from landscape to portraiture. That of Mr. Thompson showed appreciation of tonal quality, a delicate sense of color, a feeling for Oriental treatment of detail, and a like interest of subject. The exhibition was opened with a tea, at which function the friends of the Museum and of the artists enjoyed the opportunity of meeting the artists and seeing the paintings under these pleasant auspices.

LIBRARY.—The Library of the institution continues its expansion of service, and has added many notable books to its already important collection of volumes on art. Among these might be mentioned the Catalogue of the collection of paintings and some other art objects belonging to John G. Johnson, Esq.; Catalogue of the collection of Miniatures, the property of J. Pierpont Morgan, Esq.; Catalogue of the Morgan collection of Chinese porcelains; Miniature painting of Persia, India and Turkey, by F. R. Martin; The art of Leon Bakst, by Arsene Alexandre; *Hotels et Maisons de la Renaissance Francaise*, by Paul Vitry; *Dictionnaire de l'architecture*, Viollet-le-Duc; and *Old Silver of American Churches*, by A. E. Jones.

LAURENCE BINYON LECTURE.—The first of the lectures of the Rhode Island School of Design was given on December 3d. An audience which filled Memorial Hall greeted the speaker, Mr. Laurence Binyon, who lectured on "The Art of Asia." Mr. Binyon is the assistant keeper of Prints in the British Museum, and art critic of the *Saturday Review*. The personality of the lecturer, the clear discussion of the many features of artistic ex-

pression in the Orient, and the unusual slides which were shown, all aided in increasing the wide interest in the Art of the Far East. Mr. Binyon has rendered a great service in bringing his enthusiasm and knowledge to so many lovers of art in America.

SUNDAY DOCENT SERVICE.—Following the custom of previous years, the School of Design is offering to the public the series of Sunday docent talks, which are given in the galleries of the Museum at 3 o'clock on Sunday afternoons from December 6th to the 28th of March, inclusive. The series is awakening the same widespread interest that was shown last year, and offers an unusual opportunity to become familiar with the wealth of material in the galleries of the School of Design.

ETCHINGS BY L. G. HORNBY.—A small exhibition of direct and timely interest was shown in the autotype room of the Museum in December. Here were hung some of the recent etchings of Mr. Lester G. Hornby, a former student in the School of Design, and now one of the leading etchers of the country. The subjects dealt with views in Rheims, including the Cathedral, and with picturesque glimpses of the Marne valley and of Paris. Most of the etchings were made in Europe during last July, and so were interesting both from the historical and artistic point of view.

AMERICAN ACADEMY IN ROME EXHIBITION.—The American Federation of Arts has brought together and loaned to the Rhode Island School of Design for its initial exhibition in America a fine collection of the work in Architecture, Sculpture and Painting made by students and fellows of the American Academy in Rome. The plans for the new buildings of this splendid institution were among those shown. The opportunity that the Academy can

give to talented men already trained in our schools and universities is great. It will be a gratification to the people of America to see the fine work accomplished by the Academy that they have supported for so long a time.

Mr. RICHARD A. CANFIELD.—The Rhode Island School of Design with other Museums has lost in Mr. Richard A. Canfield a generous friend. His famous collection of paintings by Whistler, loaned for exhibition here in 1907, gave to Providence a rare opportunity for æsthetic enjoyment.

At this time the exhibition galleries were decorated at Mr. Canfield's expense to form a harmonious background for the exquisite paintings. In 1910 he enriched the School of Design Library with many rare and beautiful books.

His collections were made with great discrimination and taste, and were loaned to museums most generously and unostentatiously.

His fine spirit of helpfulness was also shown in the scholarship given by him to a talented student in the School, and continued for a number of years in New York and Paris with the request that the student should not be informed of the source of the scholarship.

PROGRESS IN THE SCHOOL.—The number of students enrolled in the regular classes this year is 883. Besides these there is a class of 25 which comes from the Doyle Avenue Grammar School for manual training.

The plans for the new building for the Department of Textile Design have been completed, and it is hoped that the new building will be finished before the commencement of the next School year. The Rhode Island School of Design asks for the generous coöperation of the manufacturers of Rhode Island in its effort to make this Department equal to the finest traditions and ideals of the state.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

Entered as second-class matter January 16, 1913, at
the post office at Providence, Rhode Island, under the
Act of August 24, 1912.

Copyright, 1914, by Rhode Island School of Design.
All rights reserved.

OFFICERS

Mrs. GUSTAV RADEKE	President
THEODORE FRANCIS GREEN	Vice-President
HOWARD M. RICE	Secretary
STEPHEN O. METCALF	Treasurer
L. EARLE ROWE	Director

TRUSTEES

Term expiring 1920	HENRY D. SHARPE
Term expiring 1919	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1918	HOWARD L. CLARK, THEODORE FRANCIS GREEN
Term expiring 1917	Miss LIDA SHAW KING, G. ALDER BLUMER, M.D.
Term expiring 1916	HOWARD HOPPIN, HARALD W. OSTBY
Term expiring 1915	HOWARD O. STURGES, HOWARD M. RICE

EX-OFFICIO

His Excellency Governor R. LIVINGSTON BEECKMAN
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O.
WINSLOW
President of Brown University, WILLIAM H. P.
FAUNCE
Professor WILLIAM CAREY POLAND, of Brown
University
E. CHARLES FRANCIS, of State Board of Education
Judge FREDERICK RUECKERT, of State Board of Edu-
cation
Librarian of Providence Public Library, WILLIAM E.
FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time
\$100.00
Annual Governing Members, who pay annual dues of
\$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year-book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 2,545 volumes, 14,252 mounted photographs and reproductions, 1,462 lantern slides, and about 1,066 postcards. During the months of June, July and August the library is closed.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. III

APRIL, 1915

No. 2



THE MOWER

Anonymous Gift

CONSTANTIN MEUNIER

"THE MOWER."

By CONSTANTIN MEUNIER.

THE development of certain manifestations of art in the direction of an intimate study of peasant life, since the days of the Barbizon school, has been a subject of interest to many philosophers and art critics of a socialistic tendency. That a deep and appreciative sympathy was felt by the artists is indeed true, but much has been written about art and its specific expressions which is open to criticism on the ground that feelings and intentions have been credited to the artist which may or may not have been there. The message of Constantin Meunier, however, is not one that admits of misunderstanding. His direct and truthful expression, whether in painting or sculpture, embodies the spirit of the Belgian workmen, either as a miner or a laborer in the field. An artist of lesser genius might easily become gross, or morbid, even with a touch of caricature; but Meunier is impressed with the higher, nobler spirit which the true workman possesses, who seeks to do his task to the best of his ability, proud of his strength, and patient with his lot.

An artist of such ability is preëminently deserving of representation in a Museum of Fine Arts. The addition to the collections of the School of Design of a bronze statuette by Meunier is therefore one of general interest. This is a gift to the Museum from an anonymous friend. The subject is called "The Mower," and presents a remarkable study of "arrested action," full of strength and truthfulness. The keen analysis of muscular action, the careful treatment of dress, the freedom of movement, and the feeling for design, all combine to give this work distinction. The idea of the bronze is based upon a sketch from nature painted in oils in 1858. The first bronze statuette was made in 1890, while our figure dates from 1892.

Not all sculptors are trained to think in the material in which the work of art is executed. Bronze was peculiarly fitted to

Meunier's purpose, owing to its effect on shadows, and the sharpness of edge which is possible. The ability to think in the material for final execution was characteristic of the best of the artists of past days whether Greek, Roman or Renaissance. In this respect Rodin and Meunier are almost in a class by themselves in modern art.

The emphasis in art of the past century has been in the direction of realism up to recent days. The result has been the flooding of the world with paintings and sculpture which only rise above the mediocre when the artist uses realism as a means to an end. It was Burne-Jones who once said, "Remember the noblest things in the hands of the vulgar man are vulgar, and the meanest things in the hands of the great man are noble."

In this respect Meunier rises far above simple realism to the level of the truly great leaders in the modern movement. In him one feels the truth of W. E. Henley's statement that "It is the artist's function not to copy, but to synthesize: to eliminate from that gross confusion of actuality which is his raw material, whatever is accidental, idle, irrelevant, and select for perpetuation that only which is appropriate and immortal." Such power is only achieved after years of labor and observation; this when obtained develops a surety of treatment wherein the technical excellence is accepted as a matter of course, and the expression of mature feeling is evidenced. Christian Brinton has called attention to Meunier's "earnest striving to get closer and closer to the outward verity and the inner vision." In this search he was actuated by a sympathy, a power of subjecting detail to general spirit, and a technical skill which creates the happy combination of living presence, dignity of labor, and quality. Meunier, in all of these manifestations of his genius, has easily given evidence of his superiority in his chosen field. The "Mower," as one of the fine examples of his artistic strength, readily commends itself to the earnest student and the lover of art. L. E. R.

THE MUSEUM SMALL BUT FIT.

THE history of the development of the museum of art in America covers a period of about forty-two years. This brief period has been characterized by two interesting developments, the growth of several great metropolitan museums in the largest cities, as in New York, Boston and Chicago, and a surprising number of galleries and museums which are springing up all over the country. From the viewpoint of the museum of the metropolis, these last come under the general head of "small museums." This often means, as the largest institutions see it, a relatively smaller number of valuable works of art. The galleries which have not the advantage of metropolitan situation and very large gifts are, however, in a position to be of very great service both to the community of which they are the center of artistic interests, and to the country at large.

The independence of origin, growth and support is preëminently American. In the first place, the growth is a spontaneous one, for in no case has an American art museum received the financial assistance from the city or state which is a distinguishing characteristic of most of the European museums. Many of them owe their inception to the public-spirited generosity of one or two lovers of art. Where such a museum has been founded to be known forever as a memorial, it has been handicapped from the start, in a way which the founder did not realize. This is especially true when the question of later gifts is concerned, for there are few collectors who care about adding undue prominence to the name of another connoisseur. In a few cases the smaller museum has received as its first gift an entire collection of works of art which come from a single source, often representing an individual's development of taste, but which, when judged from the impartial museum standard, contains a great deal of material that might to advantage, be relegated to a study-series. Fortunate indeed is the museum

which is not obliged to struggle against the above mentioned difficulties.

One distinct advantage of the small art museum in America is that it is not called upon to serve as custodian for works of art which are judged not worthy of exhibition by the larger museums, but which are owned by them. Such a situation is inevitable in Europe where the institution receives government support.

The American public is not as yet one which as a whole thoroughly appreciates the interest or value of any art collection of importance. It is slowly growing to appreciate the need of the community for the education and happiness which collections of beautiful objects can give. One of the reasons may be that not so many years ago philanthropic interests were centered on the colleges and academies, and especially did much to support institutions which cared for the poor and the sick. It is only in recent years that the public-spirited citizen has realized that it is well to provide for those who may not have the advantage of higher education, and especially for the awakening of everyone to the vital part that art in its many manifestations plays in life. One of the greatest aids in this direction is the American museum of art, which has clearly shown that the enjoyment of works of art is not necessarily reserved for the person of means, but is open to everyone. Surely any institution which interests 75,000 or more visitors a year may be called an important factor in the development of the nation.

The criticism has often been offered against museums of art that they do not arouse any great enthusiasm in the visitor. This may be true of an institution which considers that its duty is done when its galleries contain collections which are never varied, but it can hardly hold true in the case of an art museum which interests the public by its docent service, publications and public lectures, and by a comprehensive plan of varying its exhibitions in order that each visit to the galleries may become an opportunity to see some-

thing new and worth while. All of this must be actuated by a sense of fitness of things, a strict adherence to high standards of quality, an earnest desire to meet the immediate and future needs of the community at large and of the individual in particular, and by a constant study of the conditions of the public mind which would permit of still further development and extension of service. In short, the strength of the American institutions always lies in their readiness to perform service. There are none of these branches of activity that a relatively small museum may not perform, with distinct advantage to all concerned.

The institution which has kept in mind the gradual acquisition of a permanent collection, both in painting and the other manifestations of art, which judges all purchases and gifts from the high museum standard, and which exercises all of the above mentioned branches of activity, may indeed be called "fit." When in addition it is intimately allied with a school of art, its possibilities are even greater. For over thirty years the Rhode Island School of Design has been developing the special activities noted above, and has been seeking to render as complete service as possible to the city and state. Of this its many friends are aware, while the visitors who spend many pleasant hours in its galleries enjoy the opportunities which a live institution may render. Happy in freedom of foundation, in no way handicapped by collections received in entirety under conditions, already the fortunate possessor of a notable collection, the Rhode Island School of Design looks forward to a growth that will not be denied.

A CORINTHIAN VASE.

AMONG the recent additions to the Classical collection is a Corinthian vase of very considerable interest. It is an oinochoë or wine jug of characteristic shape, material and decoration, and dates from the seventh century B. C. The especial features of this class of Greek ceramics are the strongly Oriental influences which find expression in the



ITALO-CORINTHIAN OINOCHOË
Greek 7th Cen. B. C.
Gift of Mrs. GUSTAV RADEKE

decoration. On the greenish yellow clay ground there are to be noted two broad bands of griffons, deer, sphinxes and birds. Our vase shows adherence to type also in the black silhouette of the figures, in the use of red or violet paint for certain features and in the incised lines which border the figure or emphasize the details. These colors are rarely as well preserved as the black glaze, for frequently they were superimposed upon the black, and were not subjected to any extended firing. The problem of the empty space in the background was a difficult one for the artist of the early days. Again borrowing characteristic features from the East, he has filled up the areas with rosettes. It is rather uncommon to find Greek vases in an unbroken condition, especially of this size or larger. This, however, is the condition of this recent accession.

The prominent position which Corinth held in the commercial and artistic interests of the Mediterranean world in the seventh century B. C., and the wide dispersion of its wares through trade, creates an added interest in its ceramics, of which the vase illustrated above is so perfect an example. This vase is a gift from Mrs. Gustav Radeke.

THE BAKST EXHIBITION.

THE exhibition of the work of Léon Bakst which was hung in the galleries in January aroused so much enthusiasm and interest that arrangements were made, through the courtesy of the Berlin Photographic Company, for the continued exhibition of a large part of the collection for February. This widespread interest was awakened by the versatility, the superb sense of color, the historical sympathy, and the new note in stage-craft which was there expressed. The artist by his remarkable genius has placed himself among that small group of innovators who have brought fresh inspiration into a world quite wearied with mediocrity.

The life and work of Léon Bakst have been so frequently discussed in essays and catalogues that the principal features must be well known. In America we are especially indebted to Mr. Martin Birnbaum's able and critical essay in the introduction to the Bakst catalogue.

Léon Bakst was born in Petrograd in 1868. His first appearances in the artistic world were hardly indicative of the pronounced individuality which he has since developed. In 1895 he visited Paris, finding conditions there much more congenial than in Russia. Although he again tempted fate in Petrograd, he soon returned to Paris for permanent residence. His success in the theatre began in 1909, and his prolific imagination and sense of color-treatment have there found constant expression ever since. His attitude towards the problem of stage-setting was a unique one, for he held, as we are told by Mr. Birnbaum, that "a stage-setting is not primarily a landscape or a study of architecture, but as though it were a painting into which the human figures had not yet been painted."

His genius has not only added new beauties to the presentation of the opera, but has transformed the ballet. The combination of Russian music, exponents of the Russian ballet such as Mlle. Pavlowa



Costume Sketch for "LE DIEU BLEU."

BY L. BAKST

Recent Gift.

and M. Nijinsky, and the stage-setting by Bakst has taken Paris and London by storm, for the ensemble is beyond criticism as a work of art. Among the ballets to which he has turned his genius are "Cléopâtre," "Salomé," "Narcisse," "Daphnis and Chloë," "L'Après-Midi d'un Faune," "Hélène de Sparte," "Le Dieu Bleu," "Thamar," "Les Papillons" and "La Carnaval." Not less distinctive are his designs for "Boris Godounow," "Pisanelle" and "St. Sebastien." The illustration shows a costume drawing of "Le Fiancé" for "Le Dieu Bleu" in which a delicate rose-pink has been chosen as the predominant note in the coat. This design was the one chosen by Bakst for the cover of a European catalogue issued on the occasion of an exhibition of his work. This drawing, which is so characteristic of Bakst's surety of touch and subjection of individual figures to the general design, has been given to the Museum by a friend of the institution.

The exhibition brought to the attention

of many visitors schemes for stage-settings, costume sketches, several water-color studies of landscape, other decorative studies of distinction, and carefully drawn sketches of beauty and charm. The student found a definite expression with elimination of unnecessary detail and an Eastern emphasis of positive color, but with an equal ability for securing harmony by contrast. Perhaps above everything else of moment is the artist's genius to think as the occasion demanded in terms of the period, whether Greek, Egyptian, Byzantine, Persian, Indian, Renaissance or Modern.

The message of the Bakst Exhibition is that of the proper use and adaptation of historical material to modern uses, of a revolt against conventional mediocrity and a revelation of the possibilities in the improvement of the stage.

L. E. R.

NOTES.

AMERICAN PAINTING EXHIBITION.—Through the courtesy of the American Federation of Arts, there was exhibited in the galleries during February a collection of forty-three paintings by contemporary American artists. These pictures had been selected from the exhibitions in Philadelphia, New York, Pittsburg, Washington and Chicago.

The group as shown brought to the attention of our visitors the work of such artists as George Bellows, John Carlson, Ben Foster, Daniel Garber, Robert Henri, John C. Johansen, Jonas Lie, H. D. Murphy, Carl J. Nordell, Gardner Symons, Everett L. Warner and Irving R. Wiles. Among the paintings of especial interest were "Washington Square" by Jonas Lie and "Rain on the River" by George Bellows. The latter painting has been purchased by the Rhode Island School of Design, and will be discussed in a later issue of the Bulletin.

WOOD-BLOCK PRINTS BY MRS. EDNA BOIES HOPKINS.—The work of Mrs. Edna Boies Hopkins was illustrated in a group

of twenty-eight colored wood-block prints which was shown in March. The treatment of flowers in a decorative manner has attracted artists for centuries, but it has remained for the Japanese to show that happy union of sympathetic study of nature and an instinctive sense of design which is so evident in their best work. Mrs. Hopkins has given expression to a kindred feeling, perhaps learning much from the Oriental artist. Happy in color treatment, and restrained in spirit, her wood-block prints interested all who appreciate refinement of taste.

DRAWINGS BY CHARLES H. WOODBURY.—In March a small collection of original drawings by Mr. Charles H. Woodbury was shown in the east gallery. These showed a phase of the artist's graphic powers which was quite new to many persons. Hitherto usually known for his subtle interpretation of the moods of the sea, Mr. Woodbury has in these drawings given glimpses of the Panama Canal, of the Maine Coast and of New Hampshire mountains, and treated his subjects with full appreciation of pencil technique.

MARTIN BIRNBAUM LECTURE.—The second lecture of the series for the year was held on the evening of January 23rd. The title of the lecture of the evening was "The Modern Artist's Point of View." The speaker, Mr. Martin Birnbaum, is well-known as a critic of unusual ability, and his treatment of the subject was greatly appreciated. In discussing the many influences which have been and are still brought to bear upon the contemporary artist, Mr. Birnbaum chose a standard of reason and good taste, welcoming in modern tendencies motives which led to largeness of vision, and pointing out inherent weaknesses. Much has been written or said in praise or condemnation of the modern spirit in art, but few of these discussions have the clearness and appeal to a common-sense judgment

which characterized Mr. Birnbaum's lecture. The informal discussion by Mr. Birnbaum regarding Léon Bakst and his work, which was held in the special exhibition galleries after the more formal lecture, proved of very great interest.

EXHIBITION OF SMALL BRONZES.—The art of making small bronzes, which met with so much favor in the Renaissance, has in recent years been revived with great success, especially in America. This has been made possible largely through a higher standard of art for the home, and a greater appreciation of the intimate character of small bronzes. American artists have discovered that an infinite variety of subjects may be found at home, and as a result their art has decided individuality. This is very characteristic of the exhibition of small bronzes by American sculptors which were seen in the galleries in March. Of these, fifty-six were exhibited through the courtesy of the American Federation of Arts. In this group were shown representative work of such well-known sculptors as Herbert Adams, Chester Beach, Carl Bitter, Victor D. Brenner, Mrs. Gail S. Corbett, Miss Abastenia St. L. Eberle, Harriet Frishmuth, D. C. French, Miss Hyatt, Mr. and Mrs. H. A. MacNeill, Attilio Piccirilli, Edward Y. Quinn, Janet Scudder, Amory Simons, Bessie Potter Vonnob and Adolph A. Weinman. In addition there was shown the "Indian and Deer" by Paulanship, lent by Mrs. Jesse H. Metcalf, two bronzes by E. F. Sanford and Eli Harvey, lent by Miss Ellen D. Sharpe, and "Pegasus" by E. F. Sanford, which has recently been given to the Museum by Miss Sharpe.

A feature of the exhibition was the group of bronzes by Mr. Albert H. Atkins and Mrs. Louisa Allen-Hobbs. Mr. Atkins is in charge of the department of sculpture in the School of Design, while Mrs. Hobbs received her training in that department. The work of both was very distinctive, and an interesting addition to the notable group on view.

EXHIBITION OF JAPANESE INRO.—Among the applied arts of Japan, the manufacture of lacquered objects for common use has received constant attention. Of these the *inro* deserves especial study. This was used for a medicine or seal-box, and was a necessary feature of the man's dress. Its limited surface and form challenged the skill of the artists, and as a result, the decoration is of the highest order.

Through the courtesy of Yamanaka & Co. of Boston, there has been shown in the museum galleries a comprehensive collection of fifty specimens, carefully selected to illustrate the various treatments of the surface. Since the introduction of artistic *inro* by Matahei in the seventeenth century, the artists have constantly worked for new effects. The *inro* in the Yamanaka loan show the great variety of *makiyé* or gold lacquer, the use of mother-of-pearl inlay, the refinement of design and ornament which characterizes the work of the Japanese, and the carved *netsuke* or buttons of ivory, wood or lacquer, from which they were hung. The artistic merit of both *inro* and *netsuke* illustrates the emphasis on craftsmanship of the highest order which has been demanded by the Japanese people. In this respect we have much to learn from the Orient.

THE NEW BUILDINGS.—The larger School of Design, both in equipment and influence, which has been the dream of its friends for years, becomes more tangible every day as progress is made on the new buildings for the textile department and for the central heating plant. With the excavations completed and the foundations in process of development, the building will doubtless be ready for occupancy at the beginning of the new school year. Great as this step may be in increasing the opportunities which the School may offer, the institution still has in mind the vision of other buildings for future expansion, and a new museum to house its large and valuable collection in the most approved manner.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

Entered as second-class matter January 16, 1913, at
the post office at Providence, Rhode Island, under the
Act of August 24, 1912.

Copyright, 1914, by Rhode Island School of Design.
All rights reserved.

OFFICERS

Mrs. GUSTAV RADEKE	.	.	President
THEODORE FRANCIS GREEN	.	.	Vice-President
G. ALDER BLUMER, M. D.	.	.	Secretary
STEPHEN O. METCALF	.	.	Treasurer
L. EARLE ROWE	.	.	Director

TRUSTEES

Term expiring 1920	WILLIAM T. ALDRICH, HENRY D. SHARPE
Term expiring 1919	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1918	HOWARD L. CLARK, THEODORE FRANCIS GREEN
Term expiring 1917	Miss LIDA SHAW KING, G. ALDER BLUMER, M. D.
Term expiring 1916	HOWARD HOPPIN, HARALD W. OSTRY
Term expiring 1915	HOWARD O. STURGES, HOWARD M. RICE

EX-OFFICIO

His Excellency Governor R. LIVINGSTON BEECKMAN
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O. WINSLOW
President of Brown University, WILLIAM H. P. FAUNCE
Professor WILLIAM CAREY POLAND, of Brown University
E. CHARLES FRANCIS, of State Board of Education
Judge FREDERICK RUECKERT, of State Board of Education
Librarian of Providence Public Library, WILLIAM E. FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time \$100.00
Annual Governing Members, who pay annual dues of \$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year-book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 2,595 volumes, 14,369 mounted photographs and reproductions, 1,473 lantern slides, and about 1,126 postcards. During the months of June, July and August the library is closed.

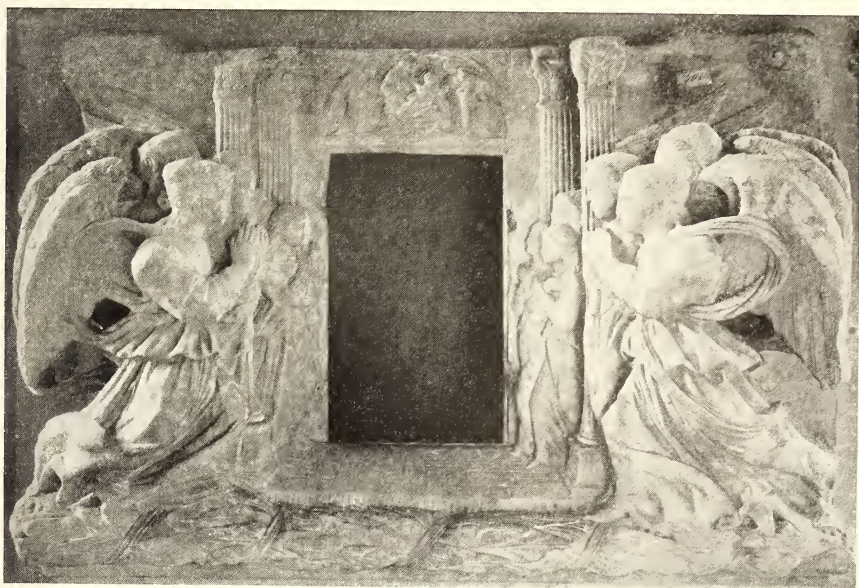
Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. III

JULY, 1915

No. 3



MARBLE CIBORIUM

ANTONELLO GAGINI, Sicily, 1478-1536

AN ITALIAN TABERNACLE-FRONT.

NO really distinctive movement in art has ever assumed prominence except as it afforded a means of expression at the same time individual and racial. The measure of its expression both in quality and quantity depends to a large degree upon the economic conditions of the country, and its intellectual activity. Given the conditions favorable to encouragement, either active or dormant, there have been produced acknowledged masters in art whose influence has spread to the most remote corners of the country, and frequently to other lands. We may criticise their execution in detail, but we yield all praise to their mastery of technic, their creative genius and their contributions to the world of beauty. Both the greater

and lesser artists had visions of beauty for which they frequently found expression, and it should be noted that they by no means lacked patronage.

This was equally true in Sicily, where the new expression of ideas was received with universal favor by the enthusiastic spirit of the race. Curiously enough, although much of very high merit was produced in Sicily, general study has favored Renaissance expression in Northern and Central Italy. Despite this comparative lack of interest in Sicilian art, even a slight study of its manifestations brings us to the Gagini family, which for so long a time molded artistic expression in the island. The father, Domenico, was born in Bissonne, near Lake Lugano, in the early fifteenth century, but we find him settled in Palermo in 1463. He brought with him the spirit of the North Italian school. His

son, Antonello, is of especial interest as the most productive Sicilian artist of his time, and the probable sculptor of the unusual marble tabernacle-front which is in the galleries of the School of Design. He was born in Palermo in 1478, worked at Messina from 1498 to 1508, decorated the choir of the cathedral at Palermo in 1510, and was very active elsewhere in Sicily, especially at Nicosia. Other work influenced by him is found at Marsala, Alcamo, Salemi, Trapani and Catania. In addition to his work in sculpture, he had many pupils, who spread his teaching through the sixteenth century. Antonello died in 1536.¹ The relief illustrated shows a tabernacle-front distinguished by high artistic feeling, religious spirit and decorative value. The careful grouping of the angels on either side may be compared with Antonello's shrine at Nicosia or the angel in the Annunciation group in Monte San Giuliano. It is also characteristic in its treatment of perspective both in composition and detailed elements. Similar treatment is seen in certain parts of the relief showing the Miracle of the Apostle Philip in the Palermo Cathedral. The genius of the artist, so far as our sculpture is concerned, perhaps finds its highest expression in the relief of the lunette, a detailed view of which is here shown. The careful grouping of the figures, the subtle composition, and the emphasis on the central group may be noted.

Discussion of this relief should also include a word on its religious spirit.² Alessandro Della Seta has called attention to the danger of "accentuation of the value of form" to the detriment of idealization. This is indeed true in later art, but in this work of Gagini's we find rather a sympathetic appreciation of the possibilities of religious subjects, and an expression of that kinship of spirit which breathes throughout the Italian Renaissance at its best.

L. E. R.

¹ For further details the reader is referred to Gioacchino di Marzo, *I Gagini e la Scultura in Sicilia nei secoli XV e XVI*, Palermo, 1880-1883.

² "Religion and Art," Alessandro Della Seta, p. 383.

THE SURFACING OF PICTURES.

THE surfacing of pictures is a subject which is often treated with the greatest indifference by the artists of the present day, and as a result of this fact a system has come into general use which is resulting in much damage to fine works of art. It is difficult to understand how the painters could have become so careless of the preservation of their product, and why this important subject should have received so little attention. Paintings which in themselves possess enough merit to be preserved for future years will inevitably be varnished, but, if an improper varnish has been used, the chances are very great that the picture is ruined. As an illustration, a painting by Fromentin might be mentioned, which is at present receiving attention from the writer; this originally was of cool, silvery tone, quite high in key. At present, where the layers of lac, or retouching varnish, have not been lifted, the picture is a deep sienna color, due entirely to successive coatings of hard copal varnish and lac. Any attempt to hurry the work of clearing this discoloration would result in ruin to the painting, which was finished by the artist with tiny brush strokes of thin wash. In other words, commercial handling would mean the disappearance of this picture as a Fromentin.

A hundred years ago painters busied themselves to a considerable extent with the preparation of their materials, and the consequent preservation of their pictures. Accounts of the lives of Stuart and Sully, and their own writings, bear evidence of this, and their pictures prove their practice to be thoroughly workmanlike and intelligent. The modern painter uses material furnished him by the dealer in art goods. A dealer subject to business competition is much more interested in the profits of his business than in the purity of his product so long as it is not questioned by the purchaser.

Recently the writer took occasion to visit the art material stores to find what



LUNETTE

Detail of Ciborium by A. GAGINI

was sold for picture varnish. He was advised to use retouching varnish, and was told that "everybody" was using it. Retouching varnish, so called, is nothing but lac, or purified shellac, combined in various ways. This material appeals strongly to the American temperament. It is thin, amber-colored, has a pleasing smell, and can be applied easily. It dries very quickly, and the result is secured in a short time. It is a good working rule, worthy of constant repetition, that a quick-drying varnish is not beneficial to pictures. Lac dries hard, becoming much harder than the paint beneath it, and in time turns very dark and hot in color, to the end that a picture loses all its cool and silvery tones; in fact, turns a rather deep ecru shade if much lac is present on the surface. When it becomes necessary for the picture to be cleaned and this dark-stained surface removed, the greatest skill is needed to prevent ruin, for the varnish surface is much more resistant than the paint, and if solvents are used, as is the usual custom, the delicate finishing strokes of the picture will be obliterated before the lac is lifted. Again, the lac resists moisture badly and turns white if exposed to damp air. In such cases the picture is painted over in these places as the easiest way out of the trouble. Against these drawbacks is the

fact that this material will dry hard in a few minutes, and is easily dulled in case the picture owner wishes a mat surface. A proper surfacing material, on the other hand, takes about three days to dry, and considerable skill and experience are needed in its use.

The picture-owner should remember that varnish is not permanent, although it must be used to keep the action of the air from the picture. The time will come when the varnish must be removed, for it undergoes change. Then if a hard gum has been used, the slightest carelessness, ignorance or hurry may ruin all that is worth while in the picture. Therefore the only safe thing to use is a soft-gum varnish, which is easily removable with perfect safety to the painting. Soft gum has been generally used in England, mastic being the favorite. The excellent preservation of the English portraits may be attributed to this custom. Sully, who had instruction along the lines of the English painters, wrote — "A hard varnish, such as copal, is not suitable for a portrait. Mastic varnish and gum-damar varnish are good. I prefer mastic varnish." The only drawback to mastic is a tendency to become cloudy especially in the spring and fall, when our heating systems are started or discontinued. This "bloom" is absolutely

harmless, and will wipe off with a silk cloth dampened with pure linseed oil and turpentine or a little varnish, very much thinned with turpentine. H. E. T.

RECENT ACQUISITIONS FROM THE JESSE METCALF FUND.

SOME of the most valuable works of art in American museums have been secured through the special funds sometimes placed at their disposal to be used as opportunity should permit. This affords almost the only means the museum has of competing with the connoisseur of wealth who also is desirous of securing works of art which are of merit. In this respect the School of Design is fortunate in having the Jesse Metcalf Fund at its disposal, the income of which may be used in the purchase of American paintings. The latest acquisitions through this special fund have added to the permanent collections representative examples of two artists of great interest to-day. They are "Rain on the River" by George W. Bellows and "Recall of Spring" by Arthur B. Davies. It would be difficult to find two artists more different in temperament and expression; yet the work of both, while distinctly individual, is illustrative of healthy features of American art.

It is interesting to note that both artists

have received their training in America; the one develops a vigorous personality, impatient of restraint, daring in his technic and brilliant in execution; while the other, equally personal in his way, finds instinctive delight in tonal harmony, the poetical side of nature and a strong feeling for decoration.

It is probable that George W. Bellows has in part sought the strong and daring because of his being one of America's young painters. He was born in Columbus, Ohio, on August 12, 1882, and worked under both Robert Henri and Hayes-Miller in New York. While under their instruction he early yielded to the spell of the great city, finding its many moods and scenes of decided interest. While he has painted other masterly works, equally full of vigor, there are many who prefer his series of views of city life, of the busy Hudson River, or of the scenes along shore. The artist is truly distinctive when he adds to his ability as a technician, the power of painting city life without the story-telling or moralizing element. In this respect has Mr. Bellows achieved success.

The painting "Rain on the River" shows the Hudson at a point opposite the great city. The storm which sweeps across the broken surface of the river is a severe one, but it does not prevent the activities of



RECALL OF SPRING

ARTHUR B. DAVIES



RAIN ON THE RIVER

GEORGE W. BELLOWES

life from following their usual course; for the artist finds in the sheets of rain, the grey clouds, the hillside park and the movement caused by the wind, unsuspected harmonies of green and grey, and a wildness of spirit which is contagious. He has surely fulfilled his function in thus expressing himself with sincerity, in pointing out the beauty of the commonplace, and showing that at no moment is nature dull. All of these healthy characteristics give this painting an interest both for the student and visiting public.

Arthur B. Davies, on the other hand, feels the tradition of the older school, but expresses himself in full sympathy with the decorative emphasis of the day. He was born in Utica, New York, on September 26, 1862, and studied both in New York and Chicago. The power to subordinate the descriptive to the decorative is not as

usual as might be desired. This power Davies does express, although few of his works possess more delicacy and charm of conception and treatment than his "Recall of Spring," which has so recently been added to the collections of the School of Design.

L. E. R.

OUR HERITAGE AND OUR DUTY.

IT is well known that Europe has for years recognized the necessity of preserving its buildings and objects of historical and archæological interest, and by the enactment of measures, both civic and national, has sought to save these features of its heritage. In this respect America has all to learn, for we find such interest only in sporadic instances and at the best in small groups. To be sure, in New England we have the Society for the

Preservation of New England Antiquities, whose efforts in this direction deserve the heartiest commendation. It should also be stated that certain chapters of the "Patriotic Societies" have interested themselves in this work of conservation of the heritage of colonial days, although this certainly cannot be said of them all. The result is, therefore, that most of the efforts hitherto shown have been made by individuals who generously shouldered the responsibilities of the many. It will indeed be a matter of reproach expressed by the generations to come that we are so negligent in our duty.

This lack of interest betrays most remarkable shortsightedness. Every thoughtful citizen must recognize that property of any kind depreciates in financial and artistic value if neglected. Moreover, the pressure is always in the direction of its relegation to the auction-room or the junk-heap, with the result that our heritage is ever becoming diminished.

"The lure of the antique" with many persons is still but a fad, as is shown by the usual way in which the work of interest is subjected to "restoration," too frequently at the hands of an amateur. This is especially true in the matter of architecture and painting, where ignorance has so frequently caused serious damage.

It is a pleasure, therefore, to be able to call attention to any great effort made in the direction of sympathetic treatment of material, with knowledge and ability. The latest and most notable step in this direction has been made in Newport, Rhode Island, where the Redwood Library presents a wealth of fresh interest quite unsuspected by the general visitor. This noble monument of the genius of Peter Harrison, one of the most noted architects of colonial days, has, in the course of years, suffered alterations which have departed far from the refined spirit of its creator. Moreover, its collection of paintings, to which additions have been made by gift and bequest from time to time, have gradually given evidence of "the thousand accidents caught in the trailing gar-

ments of the years." It has, therefore, remained for several generous and public-spirited citizens to see that certain restorations of the proper kind be carried out in the spirit and letter of the colonial period. With wise forethought, the architectural features were entrusted to Messrs. John DuFais and Norman M. Isham, working in collaboration. With the funds available, the central hall has been remodeled in a manner both dignified and entirely in harmony with the features of Peter Harrison's work that remain on the earlier parts of the building.

An equally important change is seen in the paintings, which, in the hands of a competent man, thoroughly conversant with the peculiarities of early American paintings, have quickly assumed importance of the greatest value. Students for years had known of certain of the early paintings there shown, but when at the present moment one considers the group, he finds work of surprising interest. Chief among these are five by Gilbert Stuart, including one of himself at the age of twenty-four. All belong to his earlier period and merit the closest study. It will also be remembered that among the other portraits, are important ones by John Smibert, Chester Harding, G. P. A. Healey, Thomas Sully, Francis Alexander and Thomas Lawrence. The Charles Bird King collection of portraits of Indian chieftains, of which the Library is custodian, and which holds the interest as being unique and of great historical value, also merits consideration. These details have been mentioned to call attention to the size and importance of the collection, which numbers in all over two hundred. It is indeed a matter of congratulation that in many cases the condition of the paintings admitted of effective repair.

The pleasing appearance of the delivery room and of the paintings warrants the hope that other public-spirited and far-sighted citizens will see to it that the rest of the interior is restored by the same or equally competent authorities to the attractiveness which gave distinction to

Peter Harrison's work. It also encourages the hope that a far wider interest be taken in these matters, to the end that all buildings of any historic or architectural interest should be properly cared for, and that our heritage of colonial and early American art, whether owned by institutions or individuals, should receive such sympathetic and craftsmanlike treatment as to best preserve it. This is primarily an interest of the Rhode Island School of Design, and it should equally be a duty felt by all institutions, patriotic and historical societies, or individuals who appreciate our debt to our colonial ancestors, and our privilege in being custodians of the heritage of those who come in after years.

NOTES.

LOAN OF INDIAN JEWELRY.

AMONG the many art interests of India, that of the manufacture of jewelry has long been in favor. The many influences which have been brought to bear upon Indian art since the British control began, such as the general commercializing effect which the West always exerts on the East, the changed conditions which no longer call for sympathetic treatment of symbolic religious subjects, or for the direct encouragement by the state of individual artists of superior merit, have all conspired to lower the standard of craftsmanship and undermine those features which gave such a charm to old Indian work. The jewelry, however, continues to express the national spirit, and always merits consideration. For the designer or stone-worker, there is a wealth of interest in those examples of intricate, heavy designs which may be occasionally found in the bazaars of the East. The loan to the School of Design by Mr. Hervey E. Wetzel of Boston of a select group of this jewelry is therefore of decided interest. In the pieces shown may be noted the richness brought about through the Oriental use of semi-precious stones, which are rarely cut in facets; this adds a charm not always in evidence in

European jewelry. The group shows head-ornaments, ear-drops, necklaces and pendants, and includes also several pieces of Tibetan and Siamese work. A pendant of transparent Jaipur enamel also calls attention to that very important phase of Indian work.

HOKUSAI EXHIBITION.—In the galleries, during April, there was hung an unusually fine exhibition of prints and original drawings by Hokusai, which form part of the collection now on loan at the School of Design. With the Europeans, Hokusai has long been the favorite among Japanese artists, on account of his keen observation of nature, his richness of invention, and his realistic humor. Hokusai began by illustrating books, being often both author and illustrator of the books which he published.

In the collection are illustrations for the play, "The Forty-seven Ronin," also leaves from a guide-book, showing views along the Tokaido or road between Tokio and Kyoto, the present and the ancient capitals of Japan. The famous series, "Thirty-six Views of Fujiyama," is well represented, showing great variety in treatment of figure and landscape. One writer has said of them, "These views are, perhaps, taken as a whole, the most superb set of landscape compositions—in the technical sense of the word—ever made." Among Hokusai's best-known books are the "Mangwa," which, translated, may mean "drawing as it comes spontaneously." The drawings in these volumes cover every phase of Japanese life and legend. The original drawings, which are a more unusual feature, give proof of Hokusai's masterly handling of the brush, and his remarkable control of line.

ERNEST LAWSON EXHIBITION.—It is a long-established practice of the School of Design to hang in the galleries, for the consideration of its many visitors, the work of artists of the day who have developed individuality. This has been brought about through general exhibitions and

special ones illustrative of one man's work. The latest exhibition of the second type was shown in the special gallery during the first three weeks in April, when sixteen examples of the work of Ernest Lawson were on view. This painter finds his material in the infinite variety of moods in nature, apparently being in greatest harmony with the opalescent tones of spring and the light mists of early morning. The artist was born in California in 1873, and has spent several years of study in France. He frequently has his work in annual and special exhibitions in New York and elsewhere, and has been honored with several medals and prizes of importance.

LECTURE BY NORMAN M. ISHAM.—The sincere interest in objects reminiscent of the colonial and early American period needs no comment, for it finds expression whenever opportunity presents. This was well evidenced on April 28th, when the School of Design presented an unusual feature in connection with its exhibition of photographs of colonial houses and their interiors. This was a lecture by Mr. Norman M. Isham on "The Interest of Colonial Houses." The speaker is a well-known authority and enthusiast on the subject, and his lecture was very interesting to the audience. Besides the usual invitations to the members of the corporation, special invitations were sent to the officers of the Society of Colonial Dames, the Daughters of the American Revolution, and the Rhode Island Historical Society.

SIGNS OF PROGRESS.

JUNE, 1914—JUNE, 1915.

Age of institution, thirty-eight years

School

Total Registration	1026
Day Classes	235
Evening Classes	544
Saturday Classes	222
Special Class in Manual Training	25

States represented,	10 + Canada
Number of teachers,	60
Diplomas	34 (from five departments)
Certificates	21 (from five departments)

Museum

Number of additions	1040
" " children from Public Schools	2239
Special Exhibitions held	23

Library

Volumes added	173
Reproductions added	939
Volumes circulated	4703
Reproductions circulated	16,044

Membership

Number of honorary members . .	2
" " life members	34
" " governing members . .	151
" " annual members . . .	571

The Bulletin of the Rhode Island School of Design Providence

All communications should be addressed to the General Editor, Mr. L. Earle Rowe.

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.
Copyright, 1914, by Rhode Island School of Design.
All rights reserved.

OFFICERS

Mrs. GUSTAV RADEKE	President
THEODORE FRANCIS GREEN . . .	Vice-President
G. ALDER BLUMER, M. D. . . .	Secretary
STEPHEN O. METCALF	Treasurer
L. EARLE ROWE	Director

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. III

OCTOBER, 1915

No. 4



VIRGIN AND CHILD
Wood

Northern French, 16th Cen.
Gift of Mrs. GUSTAV RADEKE

WOODEN GROUP OF VIRGIN AND CHILD.

THE materials chosen by the sculptors of the Gothic and Renaissance periods were varied in character, both in their relative possibilities of expression, and the ease with which they lent themselves to treatment. It was inevitable in the days of the Gothic cathedrals that the artists should impress their artistic and religious fervor on inert stone, and make it live. At the same time the artists and craftsmen did not forget the traditions of their Byzantine forefathers in the use of ivory, especially for small figures for shrines and homes.

Parallel with the potent activities of the end of the fourteenth century, came a rather sudden introduction of wood as a medium worthy of attention. In Italy wood never received the attention in the Renaissance which it did in countries farther north, its chief use there being in the form of decorative panelling. But when we turn to France and Germany we find the use of wood in high favor by artists of all grades. While it remained for Germany to develop important schools and masters in wood-carving, such as those in Swabia and Franconia, or the cities of Nuremberg, Augsburg and Cologne, the artists of France also merit attention, because they so thoroughly expressed the peculiar spirit of their time. They are further of interest because the French were very susceptible to the Italian Renaissance, while the same could not be said with justice of all artists in Germany.

Because of this inherent quality in French sculpture, attention is directed to a recent gift to the Museum of the Rhode Island School of Design, from Mrs. Gustav Radeke. This is a wooden group of the Virgin and Child, of northern French workmanship, and dating from the early part of the sixteenth century. Like much of the wooden sculpture of the period, both in Germany and France, the group shows many evidences of the painting and gilding which supplemented the charm of the modeling.

The familiar subject which is represented recalls that peculiar religious expression which has been happily characterized by many authors as the "cult of the Virgin." This exerted greatest influence between the twelfth and fourteenth centuries, and during this period art expressed the universal feeling that the Virgin was a divine creature only to be worshipped. Then came a rapid change in feeling, so that before the century passed we find that the Virgin has become decidedly human, sympathetic and lovable. Whether this was in any degree due to the fact that art at that time was not especially reserved as an accomplishment to the monasteries, is not so easy to establish. It is sufficient that from the fifteenth century on, it was the Mother and Child who were enshrined in so many hearts, and graced so many altars.¹ The appeal of this subject to the artist has been well expressed by Alfred Stevens when he wrote, "All the masters have painted the Virgin and the Infant Jesus. It is always a mother and her son, and this will be an admirable subject for all eternity."

The sympathetic and humane feeling of our wooden group is, then, one source of its appeal. Moreover, the traces it shows of the influence of Italian style give it added interest, for France underwent the same loss of austere faith and sentiment. There is a rhythmic flow of line and studied freedom of drapery which hints at knowledge of Italian methods. The chair on which the Virgin is seated is of the type called "Florentine monastic."

The vision in the Apocalypse of the woman with the moon under her feet, which furnished a detail in the religious art of the Renaissance, finds another expression here, where the Virgin is so placed. This representation of the moon also is an instance of the debt of the Christian symbolism to the mythology of the Greek world, for it is adapted from the crescent represented in connection with Artemis, the Greek virgin goddess, and in like

¹ See "Religious Art in France of the 13th century," by Émile Malé, p. 231, sq.

manner is a symbol of perpetual chastity. The symbolism, however, is secondary to the deep interest of the mother and child. This is not the only example in which the Child is interested in an open book, but an unusual, naturalistic feature is introduced, for the Child is rumpling up the page in his effort to turn it.

In many ways it is better that one cannot attribute the group to any special sculptor, for there can be nothing to detract from the expression of the period, and from the delicacy and elegance of conception and workmanship. L. E. R.

LEGISLATION AND ART.

ONE of the more significant features of European progress before the present war was the ever increasing consideration of the governments, both civic and national, for the furtherance of art interests. Not only did they have in mind the conservation of works of art of yesterday, but there was an evident sympathy for art of the present day. It is not of moment to discuss the ways in which this was brought about, for it is sufficient for us to note that those responsible for the legislation realized the direct benefits to state, city and individual from such a course of action.

When we turn to the United States, there is little indication of this breadth of vision. Those who seek the expansion and elevation of taste and art appreciation have received little encouragement from the legislators at Washington. Occasionally, in fact, serious handicaps have been imposed, either accidentally or intentionally.

The encouragement to art interests which came through the late revision of the tariff has received a serious set-back through the passing on March 4, 1913, of the Hepburn Act, and the Cummins and Carmack Amendments of later date. In this case, the legislation was planned to correct certain abuses relative to interstate shipments from which the railroads had

suffered. But the law in its application has over-reached its intention. According to its original purpose, interstate shipments quite undefined in character must have declaration of value, and penalties and fines were decreed for its evasion. Certain questions were brought to the attention of the Interstate Commerce Commission, who on May 7, 1915, made such a decision that the express companies have refused to receive oil-paintings or works of art even though insured, without declaration of actual value. If this action is not changed by legislation or influence, everyone interested directly or indirectly in art is certain to suffer.

So far as the museums are concerned, the new ruling creates serious handicaps. It is a universal practice in American museums to hold special exhibitions during the year, thus bringing to the attention of its visitors the latest expressions in art, and giving a constantly fresh interest to their galleries. If called upon to pay the excessive express charges on full valuation, the museums may be obliged to give up all travelling exhibitions of importance.

A like burden is imposed on the artist. The prices for his productions are placed as low as is compatible with his reputation and ability. This must be the case, for America has not yet learned that modern art, if of the highest grade, may command a good price. The artist's effort to approach his market will now be made more difficult, since he cannot avail himself of exhibition invitations at a distance without adding to his price the large amount for transportation.

As is usually the case where an unfortunate law has been passed, the public are the greatest losers. They are the ones whose funds support the museum activities; for them the museum brings the exhibitions, which are bound to be curtailed under the present ruling. The connoisseur, often of developed taste but limited means, finds such a substantial raise in prices for works of art that he foregoes possession with a sigh. Such a state of affairs reacts on the progress of art in

general, and especially on the museums, which must depend to a great extent on the continued interest of private collectors and their possible gifts and bequests to public collections.

It would seem therefore, that, unless this law is modified so as to be reasonable in its application, the only beneficiaries will be the express companies, who doubtless find much satisfaction in such a measure.

In previous shipments artists, dealers, connoisseurs and museums alike have usually taken outside insurance at a reasonable price, declared a nominal valuation, and paid the corresponding express rate without danger of loss to any one. Only by a return to this state of affairs can the best interests of the majority be protected, and progress be made in the cultivation of art appreciation. Such legislation will also in the end benefit the express companies, who will find that under the new law the shipments of works of art will be much lessened and the receipts from this source diminished.

Lastly, it should be borne in mind that a violation of the new law carries with it penalties and fines to be collected by the government. There are no museums, reputable dealers, collectors or artists who care to risk such violation. The only course is such presentation of the facts of the case to the Interstate Commerce Commission and the members of Congress, that proper adjustment of the troublesome ruling may be brought about, and an unintentional but certain injury to art interests be avoided.

A MINIATURE BY BENJAMIN TROTT.

WHILE the leadership in the field of American miniature-painting undoubtedly belongs to Edward Greene Malbone, there are several others of his time whose success in this branch of fine arts warrants high praise. Of these, one of refined technique and pro-



MINIATURE OF JOHN WOODS POINIER
By BENJAMIN TROTT
Gift of Miss E. D. SHARPE

nounced artistic achievement, is Benjamin Trott. No group of American miniatures may lay claim to completeness unless an excellent example by this noted painter is included. It is therefore of moment to call attention to the gift by Miss Ellen D. Sharpe to the Museum of an important miniature by Trott.

The subject of this portrait is John Woods Poinier of Newark, N. J., a member of a distinguished family, and an energetic merchant and philanthropist. The miniature was painted in 1823, at the time of his marriage at the age of twenty-two, and has remained in the hands of his descendants until its purchase for the School of Design. It has, therefore, a pedigree not always found with such miniatures.

Its painter possessed the unusual distinction of being thoroughly American by training and experience. As a student under Gilbert Stuart, he enjoyed a period of careful preparation, and much of his later reputation is based on his practice of reproducing in the form of a portrait-miniature the larger work of Stuart. From this work, must have developed his thorough understanding of color-values. Trott

is known to have worked in Baltimore in 1796. He also worked with Thomas Sully in Philadelphia in 1808. In certain respects Trott shows affinity with Richard Cosway, especially in his use of clouds and blue sky for backgrounds. Such a treatment was exactly fitted to the subject, for it brought out the delicate treatment of the hair and the true values of the flesh.

As an example of Trott's style, the miniature of John Woods Poinier reveals his strength as an artist, his power of analysis of character, and the delicacy of his brush-stroke. The miniature is, therefore, a notable example of the sound quality of American miniature-painting at the height of its expression.

GRÆCO-SYRIAN GLASS.

IN the history of the arts of man, the use of glass does not approach in antiquity that of pottery, for glass in the form of dishes or vases hardly antedates 2000 B. C., while pottery is found in the earliest predynastic graves in Egypt. In this art as in many others, the ancient world was greatly indebted to the land of the Nile. Here in the middle Empire (2100-1700 B. C.), the workman, taking great delight in this new material, developed new forms and colors. His technique was hardly changed in the time of the New Empire (1700-1200 B. C.), for the process was entirely that of modelling by hand on a core. The archæologists of to-day are agreed that blown glass is not found earlier than Hellenistic or even Roman times. Through the centuries of constant effort, the glass-maker of Egypt developed his material from a rather coarse, granular one to the smoother, clearer glass which characterized Alexandrian wares.

The subject of ancient glass has not as yet received as thorough study as the importance of the subject warrants, but the debt of the Nearer East to Alexandria and the glass-workers of Egypt is receiving constant illustration as systematic excavations are conducted in Syria and the Greek world.

The fragile nature of glass and its tendency to disintegrate under certain conditions has caused the disappearance of much that would be of interest. However, three important sources of glass are left to us—Egypt, Syria and the Roman provinces in Gaul. Of these, Syria is perhaps of greatest interest at this time because of a recent gift to the Rhode Island School of Design by Mr. Manton B. Metcalf, of forty pieces of Græco-Syrian glass. The group is a very welcome one, illustrating varieties of shape, purpose and color.

This glass differs from the earlier glass in being decidedly homogeneous in character. It is uniformly smooth in surface, and, because of its nature and the exigencies of fortune and environment, has taken on most beautiful iridescence. It is also perfectly transparent and has a high surface lustre. A marked distinction from the European glass of later date is that it is "soda" rather than "flint" glass.

Almost the only careful study in English of ancient glass is that by James Fowler.¹ He finds that "in well-blown glass the innumerable imperfectly incorporated portions thin and spread out, and assume a position parallel to each other." To this parallelism of texture is due the rich iridescence incidental to the decay of the glass. The carefulness of Fowler's study may be noted in the following interesting quotation: "The films of glass vary in size from less than $\frac{1}{5000}$ of an inch to over $\frac{1}{100}$ of an inch in diameter. The greater the number of films of one color that overlie one another, the deeper is the color of the whole. When two films, or sets of films, of two different colors overlie, the tint produced is a mixture of the two; yellow and blue producing green; pink and blue, purple; yellow and red, orange; and so forth."

But interesting and beautiful as iridescence may be, we must remember that when the glass was in use, it was clear

¹ "On the Process of Decay in Glass, and incidentally, on the Composition and Texture of Glass of Different Periods, and the History of its Manufacture." *Archæologia*, vol. 41, pt. 1, 1880, p. 65, sq.

and uniform in color. Therefore its prime interest from an historical and artistic point of view lies in the technique there shown, the purpose for which it was made, and the part it played in the history of the art.

While it shows the certain uniformity of character discussed above, there is the freedom of form, and the accident of conception which awaits the blower of glass. The simple, practical forms are in striking contrast with many of those created by the Romans, and often far more artistic than many created by those famous craftsmen of later date, the glass-workers of Venice.

The recent gift contains objects for varied uses. Among the examples shown is a superb patera, or shallow dish, a child's nursing-bottle, a lady's unguentarium or kohl-pot, with the bronze rod still in the vase which was used in the application of the antimony, numerous vases of the type called tear-bottles, ointment vases, bowls, cups, beads and oil-bottles. One shows a raised design on the shoulder, while another is of a purple glass which is quite unusual.

It is not fitting that a museum of art should neglect any of the arts of man which are indicative of his progress in artistic expression, and so the School of Design especially welcomes this gift which calls attention to an expression of ancient civilization which is indeed of great interest.

L. E. R.

NOTES.

THE HUMPHREYS EXHIBITION.

THE Museum was privileged to show for its summer exhibition a selected group of seventy-nine paintings from the collection of Dr. Alexander C. Humphreys of Newark, N. J. In arranging for this exhibition it was deemed wise to divide the entire collection into two parts, each of which was to occupy the special galleries for two months. The recent legislation, discussed elsewhere in

this Bulletin, rendered a change of plan very necessary, and the exhibition of the first half was continued through the summer. While the Museum and its friends were much disappointed that they were not able to see and study the entire collection, they were most grateful to Dr. Humphreys for his generous courtesy in allowing the exhibition to remain for four months in the Museum.

Dr. Humphreys belongs to that important group of collectors who have appreciated the art expression of America, whose catholicity of taste begins with the work of George Inness, and recognizes merit down to the present day. In the wide range of subject open to the American artist, there are two which have received especial attention. While portraiture has found its devoted exponents, it is the study of landscape which has received greater attention. It is this interest which finds expression in Dr. Humphreys' collection. The opportunity was therefore an exceptional one to see in a single collection the representative work of so many who have done their share in moulding the artistic expression of America.

Previous to their exhibition in Providence, the paintings had been shown to the public at the Lotos Club in New York, and the Carnegie Institute in Pittsburg.

LOAN OF EGYPTIAN OBJECTS.—Through the courtesy of the Boston Museum of Fine Arts, the Rhode Island School of Design has been privileged to borrow from the Egyptian study-series an important group of Egyptian objects. These have recently been installed in the Museum. While all of them are of small size, they are of great interest and importance. This loan includes flint fish arrowheads of 3400 B. C.; scarabs of various periods and kinds, ranging in date from 1400 to 400 B. C.; examples of blue-glaze for which the Egyptians were famous about 1350 B. C.; an ostrich-feather fan, made about 1650 B. C.; and parts of furni-

ture. These come from many sites, among them Naukratis, Abydos, Sheik Farag, Gizeh and Kerma. This loan adds greatly to the interest in the Egyptian objects already in the permanent collections.

SUNDAY DOCENT SERVICE.—The Museum is to continue its series of free Sunday docent services for the season of December 1st to April 1st. There is a wealth of interest in the galleries which awaits such sympathetic treatment as has been given by speakers in the past years. All who are interested should avail themselves of the service thus provided so as to become as conversant as possible with the importance of the collections.

RECENT BEQUESTS.—From the bequest of Mrs. Abby Greene Harris Ames the Rhode Island School of Design has received a painting, "Portrait of the Duchess of Marlborough," attributed to Sir Godfrey Kneller. A similar gift by bequest has also been received from Miss Sarah C. Durfee. This includes two paintings, "Portrait of Pamela Andrews" by Robert Feke and "Portrait of Sanford Durfee" by James S. Lincoln. The painting by Robert Feke will be published in a later number of the Bulletin.

BRANGWYN POSTERS.—The recent gift of Mrs. Jesse H. Metcalf to the Museum of three of the latest posters by Frank Brangwyn has afforded visitors an excellent opportunity to study some of the artist's best characteristics. All three deal with scenes in Belgium which have been adapted to war-posters. Apart from their connection with the war, they have great distinction as representative of the best in English poster art.

Mr. Brangwyn easily stands as leader of applied pictorial decorative design in England. His training under William Morris laid the solid foundation of his success; his years of travel and observation gave him largeness of view; and his mixture of Welsh and English blood is probably responsible in a measure for the natural ex-

pression of vigor, strength, daring, and realization of the true principles of decorative art, features not always present in English art.

His versatility is shown by the number of mediums in which he is successful. Apart from his inventive genius in choice of subject, he has shown his mastery of drawing and painting, of etching and lithography. This last medium was chosen for the posters under discussion.

Brangwyn ranks with the best of the world's artists who have given visions of the mighty power of concerted human effort, who have felt a keen sympathy for their fellow men, and who have expressed their appreciation of industry and commerce of the present day as subjects worthy of study.

THE SCHOOL.—The opening of the school on September 25 for its thirty-ninth year finds that important part of the institution entering upon a still greater period of service. It is seen in the registration, which on October 4 had reached 823. This is larger than at any corresponding time in previous years, and bids fair to exceed all records for the total of the year. The increased facilities due to the near completion of the new textile-building, and the addition of new equipment there, the new power-house soon to be ready for service, the addition of another floor of class-rooms in the Mechanical Building, and the installation of the machine-shop on the street floor, the addition of much-needed space to the Jewelry Department, and increased facilities in the carpenter-shop—all these point to continued growth.

Changes and additions in our teaching staff have brought several new teachers, among these being Mr. Henry S. Pitts in the Beaux-Arts Architects Class, Mr. A. W. Heintzelman in the Freehand Drawing and Painting Department, Messrs. H. H. Crowell and Chester L. Knowles in Chemistry, J. P. Burdick in Mathematics, Miss Florence Minard in the Illustration Class, and a number of assistants in other branches of the school work.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

Entered as second-class matter January 16, 1913, at
the post office at Providence, Rhode Island, under the
Act of August 24, 1912.

Copyright, 1915, by Rhode Island School of Design.
All rights reserved.

OFFICERS

Mrs. GUSTAV RADEKE . . .	President
THEODORE FRANCIS GREEN . . .	Vice-President
G. ALDER BLUMER, M. D. . .	Secretary
STEPHEN O. METCALF . . .	Treasurer
L. EARLE ROWE . . .	Director

TRUSTEES

Term expiring 1920

WILLIAM T. ALDRICH, HENRY D. SHARPE

Term expiring 1919

Mrs. GUSTAV RADEKE, JESSE H. METCALF

Term expiring 1918

HOWARD L. CLARK, THEODORE FRANCIS GREEN

Term expiring 1917

Miss LIDA SHAW KING, G. ALDER BLUMER, M. D.

Term expiring 1916

HOWARD HOPPIN, HARALD W. OSTBY

Term expiring 1915

HOWARD O. STURGES, HOWARD M. RICE

EX-OFFICIO

His Excellency Governor R. LIVINGSTON BEECKMAN

His Honor Mayor JOSEPH H. GAINER

Commissioner of Public Schools, WALTER E. RANGER

The Superintendent of Providence Schools, ISAAC O.

WINSLOW

President of Brown University, WILLIAM H. P.

FAUNCE

Professor WILLIAM CAREY POLAND, of Brown

University

E. CHARLES FRANCIS, of State Board of Education

Judge FREDERICK RUECKERT, of State Board of Edu-

cation

Librarian of Providence Public Library, WILLIAM E.

FOSTER

MEMBERSHIP

Honorary Members

Governing Members for Life, who pay at one time

\$100.00

Annual Governing Members, who pay annual dues of

\$10.00

Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year-book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 2,679 volumes, 14,660 mounted photographs and reproductions, 1,480 lantern slides, and about 1,159 postcards. During the months of June, July and August the library is closed.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. IV

JANUARY, 1916

No. 1



XVII-XVIIITH-CENTURY LACE

Reticello with Genoese needle-point
Italian-Venetian rose-point

Italian bobbin-lace
Flemish or Italian bobbin-lace

A GIFT OF LACE.

A RECENT gift to the School of Design of fifteen pieces of lace, added to the examples already owned by the School, makes a beautiful and representative collection, covering the period from the sixteenth to the nineteenth centuries. They are given by Miss Frances Morris of the Metropolitan Museum, Mrs. W. H. Bliss and Mr. Jacques Krakauer of New York; Mrs. H. K. Porter of Washington; Mrs. Gustav Radeke and an anonymous donor.

The earliest piece of lace is undoubtedly the example of Venetian reticello, a needle-point lace which was developed from cut-work. In cut-work, the pattern is worked with the needle on a linen foundation, but in reticello the linen has almost entirely disappeared, there remaining only a narrow strip at top and bottom. The designs are usually confined within a square, and threads are drawn diagonally and from the centre of each side, on which a more or less elaborate pattern is worked with the needle. In the example of seventeenth century reticello, illustrated on the first page, the pattern is formed of squares into which are introduced diagonal lines, circles and half circles. This particular kind is interesting in being the form from which all needle-point laces are derived.

In Venice, where much of the most beautiful lace was produced, the lace industry was at its height during the sixteenth and seventeenth centuries. One of the finest of all laces is the variety known as "Venetian Point," of which we have two beautiful examples, one called "Raised Venetian Point" or "Gros Point de Venise" and the other "Venetian Rose Point." The former is bolder in design, and although there is a distinct pattern, each motive is more or less varied. The *toilé* is made of close needle-stitches, outlined by a heavy "cordonnet" and held together by "brides" or connecting threads, which strengthen the lace. The "Rose Point" lace, a later modification of "Raised Venetian Point," is more delicate and in-

tricate. There is a continuity of design, as shown in the first illustration, which is less pronounced in the example of "Raised Point," and the connecting brides have become a more important element of the decoration. They no longer serve only to connect the big masses of the design, but have become a part of it. Throughout the pattern are numerous little rose-like motives, from which the name is undoubtedly derived.

Bobbin-lace was probably first made in Italy also, although it appeared at about the same time independently in Flanders. There are several pieces of Flemish and Italian bobbin-lace in the group, given by Mrs. Gustav Radeke, and one particularly beautiful piece, shown in the illustration, the gift of Mrs. W. H. Bliss of New York. This fragment is nearly seven inches wide, and is an openwork pattern designed in points. The chief difference between needle-point and bobbin-lace is that the "*toilé*," or substance of the pattern as contrasted with the groundwork, is made of looped or "buttonhole" stitches by the needle, while the "*toilé*" of the bobbin-lace is composed of threads which cross more or less at right angles, thus forming a mesh similar to that of cambric or other woven fabric. This form of "*toilé*" is made by the passing over and under, as in weaving, of the threads attached to the bobbins.

The name "point" is applied only to lace made with the needle, but many bobbin-laces are erroneously called "Punti" or point lace as is the example of "Punto di Milano" or Milanese pillow-lace, given by Mrs. Radeke. This belongs to the late seventeenth or early eighteenth century and is an example of the most beautiful as well as the best known of Italian bobbin-laces. Not infrequently, coats of arms were introduced, but in this specimen, there is a graceful, flowing pattern of vines and flowers, with here and there an insect or bird. The "réseau" or network in which the pattern is set is formed of four threads plaited in such a way as to make almost a diamond-shaped mesh.



POINT DE MILAN LACE

Lace-making in France was encouraged by Colbert, minister under Louis XIV, who established factories at Alençon, to prevent the expenditure of such enormous sums on the importation of Italian laces. Point d'Alençon is the only French lace not made on a pillow. We are able to study this exquisite lace in a lappet of the period of Louis XVI, which is an anonymous gift to the School. The réseau is exceedingly delicate, and one needs the aid of a powerful magnifying glass to fully appreciate the beauty of the workmanship. The "cordonnet" or thick thread which outlines the pattern, is more pronounced than in other laces, due to the fact that it is worked over horse-hair.

Scattered over the network ground are conventional flower forms, and the border is a more or less continuous decoration of the same forms, appliqué to the net.

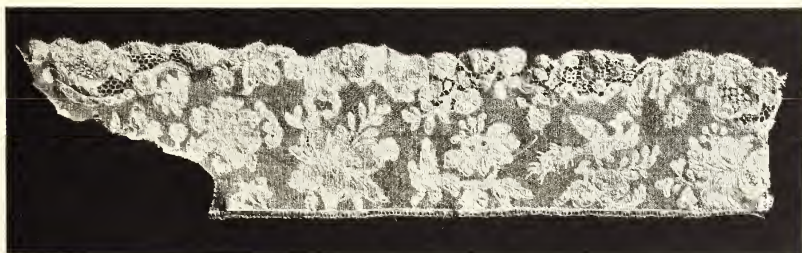
Point d'Angleterre is a Flemish bobbin-lace made for export to England and France, when Flemish laces were forbidden by law to be carried into either country. The mesh is hexagonal and very fine, and the design consists of large conventional flowers and birds. A peculiarity is the cordonnet of plaited threads which marks the veins of the leaves and outlines the pattern.

A lace known as Blonde, from the flaxen color of the silk used, was made in certain districts in France, and later was produced in Spain, on account of the popularity of the black silk Blonde for Spanish mantillas. The toilé is very fine, but the réseau is made of broad, flat strands of silk, which give it an attractive lustre. Miss Morris of New York has kindly added such a piece to our collection.

Two specimens remain to be mentioned, one a Flemish bobbin-lace, produced in Binche, Flanders. The absence of any regular réseau places it among the earliest of Flemish laces. The other is an example of English Buckinghamshire, a bobbin-lace worked in one piece upon the pillow.

The industry of hand-made lace was seriously affected by the French Revolution. During the first years of the nineteenth century, a machine for making bobbin net was invented in England, and in 1837, a Jacquard attachment was added to the earlier machine which made it possible to reproduce almost every kind of hand-made lace.

M. S.



FLEMISH POINT D'ANGLETERRE LACE

PICTURE-FRAMING.

FRAMING may be called the art or business of separating a painting from its surroundings.

Not without reason has there been considerable opposition to the picture-framing as exhibited in our museums or galleries. A person possessed of an orderly mind and keen sensibilities is naturally distressed at the wonderful mixture of Italian, Spanish, French and other forms of ornament upon the frames, defying classification and placed without consideration of the school to which the pictures may belong. This person of refinement and taste would like to see the different schools framed in the best manner of their particular period, since each century saw no small effort concentrated upon the designing and making of frames.

Now and then someone in a position to be heard insists that this confusion of styles should be ended by disposing of practically all frames in use and substituting a plain black moulding. This is neither a fair nor a reasonable solution of the difficulty, for although a few pictures might be benefited in this manner, the greater part would be unfairly treated and consequently would suffer. A crowded wall, which is often necessary in a museum, might easily be objectionable if the frames were black, while the result would be pleasant with gold reduced in tone. Gold forms the only really neutral surrounding for a colored picture. The modern system of painting with a full brush, leaving an uneven, lumpy surface, calls for a frame with a rich ornament to obtain a broken effect of light and shade, thus harmonizing with the picture and really making less apparent its uneven texture.

There have been several periods of refinement in the history of framing. In past centuries, characterized by "rule of thumb" craftsmanship, a degree of skill was reached as high as it is possible to achieve. The degree of excellence attained by the various crafts which are related to the arts has always kept pace with the arts

themselves. When architecture and painting were attaining a high point of development, the art of framing was merely reflecting that development. In this branch of work a man in the past or present who could produce original designs which might compare favorably with the best painters would, indeed, be a very great artist.

Beauty and proportion in the design, perfection of workmanship in the carving, gilding and lacquering, are shown in the frames of the golden age of painting. To-day our low standard asks only that there be a certain balance and proportion in the design, while thoroughly bad work in the execution is accepted in nine cases out of ten. So long as the demand for good work is lacking, there will not be developed any great school of skilled frame-designers.

It would seem that discriminating taste is the first essential for recognizing the hopelessness of our present status, to be followed by a real demand for better standards. These, however, cannot be created artificially, for they must grow naturally as a product of favorable conditions.

We should be free to admit that there are drawbacks to our arts and crafts, for confession is good for the soul. The business of copying a few rosettes from the Ghiberti gates or other sources, purloining a wreath or garland from the French Renaissance and having this cut on a frame in the modern axe or adze school of carving, so that the beholder may be sure to notice that it is a "hand carved" frame, does not produce a renaissance of framing likely to interfere seriously with the wonderfully designed and executed work seen in the old schools of carving.

It is a habit of the individual to compare himself and his works with those of the bygone ages, and emerge from the comparison filled with a profound pity for the poor people who died without coming under the influence of our modern institutions. Some, however, hold that there are certain limitations to modern effort

especially in the lines of sculpture, painting, and architecture with their several parallels of effort. Perhaps one of the indictments against modern art is the lack of sincerity and painstaking care in the effort itself.

The invention of machinery for producing pressed and cut work in imitation of carving has almost ruined the trade of the wood-carver, for the public will joyfully purchase an imitation of anything which is cheap in price, no matter how many other cheap qualities may be included. The high cost of skilled labor makes it a necessity for the manufacturer to rush the work with all possible speed and to economize on the material as much as possible. This is fatal to the production of real merit in any skilled trade. Anyone who tries to have a replica of one of the Revere frames which are often seen on Copley's works will be astonished at the price demanded for the carving alone.

Bronze powder has invaded the trade of the gilder because some of the very finely ground bronzes, skilfully laid and toned, may easily be mistaken for gold leaf, and the cost of doing a frame in bronze is much less than gold. A large amount of "gold powder" work on furniture and frames is nothing but bronze. This is unfortunate, as the lasting qualities of bronze are very poor.

Since the shadow-box and the frame make a necessary combination in the minds of many persons, it is fitting that some brief notice of the former should be taken. There are two legitimate excuses for shadow-boxes. First, as a protection for a picture and frame which is being shipped about the country to various exhibitions; and second, where a more or less air-tight box is needed to safeguard a fragile panel. The use to which they are frequently put by dealers, whereby there is secured an effect of splendor of stained and polished wood, red velvet, gold or near-gold frame and glass that obscures and bedazzles is not considered good taste by true artists and connoisseurs. A shadow-box on a picture in a private house

may be compared to a fifth wheel on a coach.

Our interest in art, therefore, should not be limited to the acquisition of works of art, but should be extended to a definite knowledge of the principles of proper framing, for it is an important factor in any attempt to show off the work of art to advantage.

H. E. T.

ANCIENT GREEK COINS.

WHILE the Greek coins on exhibition in the main gallery of the School of Design are enjoyed by its many visitors, their full archaeological and artistic interest is not commonly appreciated.

Greek coins take us back to the beginning of coinage, and to the Lydians in Western Asia Minor early in the seventh century B. C., modern research has unhesitatingly given the credit of this invention. This was also the view of Herodotus. From there the issuing of coined money spread throughout European Greece, the Island of Ægina being the earliest European state to issue it, about 650-625 B. C. Eventually Greek coins were struck over a large area of the ancient world, as far east as India, and as far west as Spain.

With the Greeks, coins were regarded as the badge of freedom, and so general was this sense of independence that no town was too small to issue them. In bearing the arms of the State or Town, they reflected its changes, increasing in artistic merit and quantity with its rise, and disappearing with its fall. Sometimes an event which is barely mentioned by ancient historians receives considerable attention in the coinage. In this way we have a numismatic record of Greek history sometimes far more complete in detail than the record of historians. Greek coins are original works of art, and not copies, and many of them take rank among the finest examples of ancient art. In respect to originality, this can be said of a very small proportion of the works of Greek sculpture which have come down to us. Greek coins are to be regarded as



GREEK COINS

From Ægina, Macedonia, Thourioi, Terina and Olynthos

monuments of the first importance in the study of epigraphy, art, religion and commerce. In some instances they are the sole surviving vestige of towns whose sites are even unknown.

The late Barclay V. Head, D.C.L., of the British Museum has said, "It has been often and truly said that Greek coins are the grammar of Greek art, for it is only by means of coins, that we can trace the whole course of art from its very beginning to its latest decline." Prof. Percy Gardner of Oxford University says, "Of all classes of Greek remains, coins are the most trustworthy, give us the most precise information, introduce us to the greatest variety of facts." When Professor Brunn produced his noted theory of a Northern Greek School of Art, the most trustworthy section of his evidence was that dealing with the numismatics, and he has stated in a letter to Professor Gardner, that the question of the date and extent of the archaizing tendency in later Greek art would be finally settled only by an appeal to coins. In the determination of place, coins from their types or inscriptions give a great advan-

tage over other antiquities, where the place of discovery is usually most important, but where it is frequently to the interest of the finder to conceal this, hence the provenance of the object is as a rule quite unknown. In this particular, then, the value of the testimony of coins is such as can scarcely be overrated. We have instances on coins of Athens and Miletus in which valuable copies of celebrated works of sculpture of the archaic period are preserved to us. Of the Athene Parthenos of Pheidias we have some slight numismatic record. On certain late bronze coins of Elis, we have the head and the figure enthroned, of the renowned Olympian Zeus by Pheidias, and there can be no doubt that these coins give copies of the head and of the entire statue. Moreover, they are the most faithful copies of this masterpiece which have been handed down to us. A few of the statues of the Praxitelian age are also probably represented in faithful detail on coins. On one from Cnidus is the entire figure of the most celebrated Aphrodites — that at Cnidus by Praxiteles. Very many more such instances can be cited. The only

copies of many of the statues mentioned by Pausanias are those upon coins.

In the special study of ancient portraiture, a branch of archæology, the most trustworthy evidence is that of numismatics. Coins give us portraits of nearly all the kings and rulers of Asia and Greece from the time of Alexander the Great onwards. Coins regarded as works of art follow in their designs the laws of balance and symmetry, of relief and perspective. Thus coins have helped reconstruct, at least, the general schemes of many great works of art wholly lost, and so furnished very important material for recovering the history of much of Greek art. Inasmuch as Greek coins, from a technical point of view, are such superb examples of appropriate die-work, and surface treatment, they easily set a high standard for the coins and medals of the present and future.

H. A. G.

NOTE.—The Museum is privileged to show Mr. Henry A. Green's choice collection of Greek coins as a loan. These represent years of effort and discrimination, and the collection contains examples of a high standard of quality and rarity.

Editor.

NOTES.

NEWARK POSTER EXHIBITION.—The intimate relation between commercial and fine arts is sometimes difficult to establish. Modern conditions, however, have developed the poster to an extraordinary degree, especially in Europe. America also has realized that she has much to learn in this direction, and the advertising world has learned from France, Germany and England that the making of a poster can interest the most serious artist. The results of such realization were seen in the exhibition in the special galleries from November 24th to December 8th. This brought to public attention sixty-four posters made as a result of a competition in Newark, N. J. The size of the money-prizes was large enough to insure the interest of the artistic world. The subject was the coming 250th Anniversary Celebration of the Founding of Newark. Among the artists who submitted work

were Edward Penfield, Adolph Treidler and Helen Dryden.

It should also be noted that Newark, with characteristic initiative and enterprise, has shown a road to success to those in America who are interested in civic advertising. There is hardly an art-gallery in the country which could not to advantage bring work of such merit to the attention of their visitors. As a result, there are many who will learn of the coming celebration in a way not possible through the investment of the same amount of money in the ordinary advertising channels. The School of Design was privileged to exhibit the posters for the first time outside of Newark and New York.

EXHIBITION OF AMERICAN SOCIETY OF ILLUSTRATORS.—From December 11th to 29th, the exhibition of the American Society of Illustrators was held in the special gallery. The constant demand of the reading public has aided in developing illustration along many lines. The exhibition clearly showed this varied character, and, as has been said by critics, proves how great the difficulty is to preserve a sharp dividing line between the painter and the illustrator. In fact, certain illustrators, overcome by the temptation, have entered the painter's field. Like the poster, the illustration must tell its story simply, clearly and directly. Any divergence from this detracts from the value of the illustration. The sound basis of technical ability was in evidence in the work as shown, while the influence of the English desire for story-telling with a wealth of detail was also felt. Perhaps the most striking feature was seen in the marked difference between the illustrators who followed the old tradition, and those who have found the new expression. The comprehensiveness of the exhibition is shown when it is remembered that work by eighty-four illustrators was brought to the attention of the student and the visiting public.

FALL EXHIBITION OF AMERICAN PAINTING.—An important feature of the

schedule of the Museum each year is the Annual Fall Exhibition of American Painting. From the beginning, the School of Design has sought to present an exhibition which is illustrative of the latest expression in this field of artistic endeavor. In this respect the exhibition in the galleries from October 12th to November 9th was up to the standard, and was distinguished for quality. Among the artists whose work was shown, were F. W. Benson, E. C. Tarbell, Bruce Crane, Gifford Beal, Philip Little, Leslie Thompson, Gari Melchers, Cecilia Beaux, Robert Vonnah, R. Haley-Lever, Ben Foster, W. J. Glackens, Martha Walter, and Jane Peterson.

Two special features were introduced which brought added attention to the work of two artists. By the courtesy of the artist, the Museum was privileged to show a group of portraits by George W. Bellows. These were painted in his latest manner, with boldness of conception, strength of color, and freedom of brush-stroke. He was especially interested in developing the decorative value of the problem before him. One of his paintings, the "Portrait of Walter Littlefield," was bought by a friend for the School of Design.

The second feature was a notable group of water-colors by Dodge MacKnight, shown through the courtesy of Mr. Desmond FitzGerald of Brookline, Mass. Rhode Island can claim in this artist, a man of exceptional genius. His work is of the best, clearly showing mastery of technical difficulties, boldness in color, surety of observation, and a freedom from conventional representation which is truly refreshing.

It is of interest to note that several of the canvases shown in the exhibition came from Providence owners. The painting by Ben Foster was loaned by Mr. F. L. Pierce, while the institution is indebted to Mr. R. H. I. Goddard for the portrait of himself by Gari Melchers, and that of R. H. I. Goddard III, by Cecilia Beaux.

TEXTILE LOAN TO PATERSON, N. J.—Attention was called to the importance of

the textiles in the permanent collection of the Rhode Island School of Design, through a loan by the Museum of a number of valuable examples to the Historical Exhibition of Textiles. This was held at the time of the first National Silk Convention in Paterson, N. J., October 12th to 31st. The Museum is glad to be one of six institutions from which a loan was made.

JOSEPH PENNELL LECTURE.—A large number of members and friends of the Rhode Island School of Design enjoyed an illustrated lecture by Mr. Joseph Pennell on "Artistic Lithography." This was given in Memorial Hall on December 1st. The speaker brought to his audience an expert's knowledge of the subject, the point of view of the artist, and repeated emphasis on the opportunity which the medium afforded to those who were expert draughtsmen. His frequent pointed criticism of certain tendencies in modern art, and the attitude of the general public introduced a decided personal element into the lecture.

HENRY MACCARTER LECTURE.—In order that every possible advantage might be enjoyed by the students in the School, the institution has arranged for a series of informal lectures by well-known teachers and illustrators who discuss the subject of illustration in its many phases. The first of these was given by Mr. Henry MacCarter, on November 10th. The speaker is the head of the Department of Design in the Pennsylvania Academy of Fine Arts in Philadelphia, and a well-known artist. The lecture proved of very great interest to a large body of students.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1916, by Rhode Island School of Design.
All rights reserved.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. IV

APRIL, 1916

No. 2



METCALF MEMORIAL BUILDING
DEPARTMENT OF TEXTILE DESIGN
Open December 29, 1915

FORMAL OPENING OF THE METCALF MEMORIAL BUILDING.

THE exercises of the formal opening of the Metcalf Memorial Building were held on December 29, 1915. This building was erected to house the Department of Textile Design, and was designed by Day and Klauder of Philadelphia. It combines features of superior school and mill construction. The fourth floor was arranged as a temporary auditorium, where, despite the inclemency of the weather, a large audience greeted the speakers, and afterwards inspected the whole building.

The exercises opened with an eloquent prayer by Rev. Dr. Augustus M. Lord. The presiding officer, Mr. Theodore Francis Green, then spoke as follows:

"It becomes my pleasant duty as Vice-President of the School of Design to welcome you, its friends, who have come to join with us in dedicating this fine new textile building. We are glad we can count you all as our friends. From year to year the circle of our friendship constantly grows. As each new year dawns it finds the School of Design bigger and better, with an increased number of students, an increased faculty, an increased plant and an increased endowment.

"It seems impossible that the School, founded with such small beginnings, so recently as 1877, should now be firmly established as one of the great educational institutions of the State. There are few who realize how large this growth has been. We have now annually over a thousand students; our teaching force numbers sixty-four; and there are eight different departments in the School. In the library there are over twenty-five hundred volumes, and over fourteen thousand mounted photographs and reproductions. The real estate and buildings are estimated to be worth over \$650,000, and the permanent endowment fund is \$278,000. The number of students who attended the School of Design up to May 1st of this year was ten thousand three hundred and sixty-four.

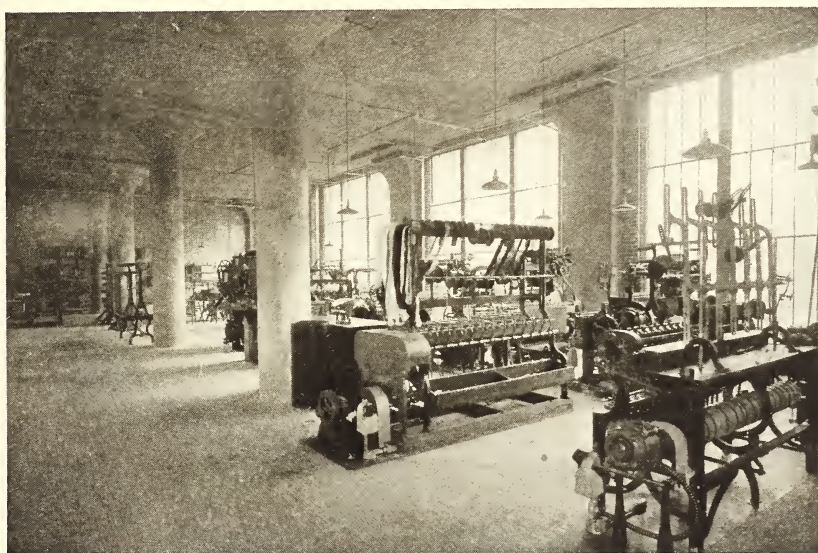
"This growth has not been the result of chance, but of the wise foresight of the founders. The foundations of the School were laid broad and deep. Its purposes were so carefully thought out, and have been so constantly observed by the officers and trustees ever since, that the growth of the School has seemed to be simply a normal, logical sequence. No change has been necessary in policy, as course after course has been tried tentatively on a small scale, then on a larger scale, then modified, and then permanently established as a separate department of the School.

"Special attention has always been paid to bringing the work of the School into the closest possible touch with the actual needs of this great industrial community. So some eleven years ago a department of textile design was established, and has since gradually grown. With meagre facilities and without a building of its own, it has already registered almost one thousand students to date — small beginnings, however, when we note that according to the last census over \$159,000,000 are invested in the textile industries of this State.

"Our prospect broadens and brightens, however, as we look around us and see this splendid building which, together with the central heating and power plant, three generous sons have given in memory of their honored father, all leaders in this textile industry. How appropriate a memorial to Jesse Metcalf this building is! How pleased he would have been had he been able to foresee this latest step in the onward march of the School of Design which he helped to found, and to which he gave generously land, buildings and money, and, more than all, intelligent thought and personal interest. There is no necessity for here recounting the many ways in which he proved his title to good citizenship. What some might term his private services on the boards of banks, railroads and manufacturing companies, and what some might term his public services on the Board of Inspection of the State Prison, the Rhode Island General Assembly and on the Providence School Committee, were both actuated by the same

fundamental purpose : to be of benefit to his fellow citizens and this community in which he lived ; and I am sure he would have deprecated such a distinction between public and private services, regarding them as one in kind. He knew that one of the best ways of helping the community was to build up a great industry, giving stable and healthy employment to many people. He knew that one of the best ways of helping his fellow men was to give them the opportunity for self-development. Charity is perhaps necessary in these disjointed times, but we want to set those joints so as to make it, so far as possible, economically unnecessary.

"This is an inspiring phase of the work of the School, helping as it does the earnest and ambitious student to make the most of himself and so to benefit the community.



WEAVE-ROOM, FIRST FLOOR

Mr. Metcalf believed whole-souledly in the doctrines of self-reliance and individual initiative and personal responsibility. He who as a manufacturer disdained the paternal help of his government in his business would naturally sympathize deeply with the facilities offered by this building to make a workman more self-reliant by developing within himself power of knowledge and power of character, and so to become the builder of his own fortune.

"And so this building will serve as another link between the School and the industries of the State, as another means of helping men to help themselves upward and onward, and so as an appropriate memorial of Jesse Metcalf."

His Excellency Governor R. Livingston Beeckman and His Honor Mayor Joseph H. Gainer were introduced. Both congratulated the institution on the splendid addition of the new building to its equipment, and expressed their cordial coöperation with the work of the Textile Department, and their belief in its great value to American life.

The last speaker was Senator Henry F. Lippitt, who spoke as follows :

"We are gathered here to-day to celebrate the placing of a milestone on the pathway of America's textile progress. It is a notable monument, indicating the new features that are going to exist along that pathway as it projects itself into the coming years. But it is not the only milestone on this highway of commercial success. The road by which we have come to our present point has been a long one. It began practically a century ago, for though the beginning of textile production by power machinery in the United States was Slater's establishment of a cotton mill in Pawtucket in 1790, and the Schofields' construction of a woolen card a year or two later, its progress was very slow for nearly twenty years. Then came the quarrel with Great Britain which began with the embargo of 1807, and terminated in the war of 1812. Until that war was concluded, America's commercial intercourse with Europe was very limited, and the effect of this upon the textile industry was pronounced. In 1807 there were only 8,000 cotton spindles in the United States. Three years later, in 1810, they had grown to 87,000, in 1815 to 130,000, and in 1825 to 800,000. Many of the older manufacturing establishments in Rhode Island date from 1810 to 1812. The impetus the industry received at that time is the foundation on which it has been built, and its growth since then has been continuous.

"As we look back across that one hundred years, and compare the conditions of manufacture then with those of to-day, the contrast is striking. Everything connected with the industry, from the building which houses it to the product that is turned out, has been enormously improved. The little wooden buildings that were called "milles" at that time, an occasional survivor of which is still to be seen in some parts of Rhode Island, seem like playhouses when compared with the huge factories of to-day. As we look at them and consider the life that must have been led by the working people, it is difficult to understand how the managers succeeded in finding people to run them. Low-studded rooms, usually less than ten feet high, lighted in the day-time by a few very small windows, and at night with smoky and odorous oil lamps, heated in winter by wood-burning stoves, with imperfect machinery constantly breaking down, and with the hours of labor from daylight to dark, except for half-hour intervals at breakfast and dinner, presents a condition which makes one wonder what life on a farm could have been in those days that made New England people find in the mills an inducement sufficient to leave it. But, hard as those conditions were, the records show that they did attract the labor from the farms, and the labor problem then does not seem to have been any more difficult than in these days of short hours and sanitary equipment.

"This change that has occurred is not confined to any one feature of manufacturing. It has been social as well as mechanical. The improvement in machinery is a story of success of which Americans have long been proud. Though the progress has not been entirely due to American ingenuity, enough of it has been to make the contribution of America most notable, and there is scarcely a mill department, from the engine that starts the machinery to the loom that completes the cloth that does not show the mark of American mechanical skill. The result of it economically has been a great benefit to the world.

"In 1815, with cotton at twenty-one cents a pound, the price of what in those days was called ordinary sheetings was forty cents a yard; fifteen years later, with cotton at what since then has turned out to be about the normal price of ten and twelve cents, this same cloth was selling for eight and one half cents, or practically one-fifth the price that prevailed before the general introduction of machinery. I do not know exactly what was meant then by this description of 'ordinary sheetings,' but I presume it was a fabric that to-day would sell in the neighborhood of five cents a yard. The purchase

value of a dollar a century ago, as measured in the products of the farm, was enormously greater than it is to-day, so that in reality this reduction in the price of cloth to say one-seventh its former value means very much more than the figures would indicate. But with a proper allowance, whatever it may be, for that difference in the dollar value, this selling price is the measure of the benefit to the community of the economic improvement in textile manufacturing. A benefit that can be measured in this definite way is easily understood. It has often been explained and commented upon.

"But there is another improvement that has gradually been developed through all these years that is not so generally recognized, but which perhaps is equally important. It is to that side of textile progress that the establishment of this building particularly



COTTON SPINNING, THIRD FLOOR

belongs, and of which it is such a notable indication. Social and sanitary conditions have changed and improved as much as the economic. Unfortunately, we have no such definite rule to measure the value of these changes as we have in the relative price of cloth to measure the value of the economic changes. There are no census statistics that have tabulated and preserved the record of their slowly changing progress. But the progress has been made, nevertheless, and is undeniable. The best-understood item of it is the reduced hours of labor. How long they were at the worst is a little indefinite, but thirteen hours a day for six days in the week was common. Now it is nine hours a day. A change which enables an operative now to earn a living in fifty-four hours instead of the seventy-eight hours of those early days has a social value it is difficult to estimate. It certainly makes life more worth while. When we speak of that change, I presume nearly everyone will think of it as something compulsory that has been brought about by legislative enactment. Certainly that has been the practice in the past twenty-five years, and perhaps that is the best

and fairest method for all concerned. How necessary it may have been is somewhat of a question, for the first half of the change from thirteen hours to eleven was not the result of statute law. It was a voluntary change, brought about by the growing appreciation of its economic wisdom and social justice.

"Probably some if not all of these latter reductions would have been made even if the law had not intervened, for other improvements tending greatly to the welfare of the operative have also come about, and the basis and reason for them has not been compulsion, nor has it been charity. It is the result of the growing appreciation that the more healthy and contented and safe working people are, the greater the probability of their doing good work, so a wise mill management in these modern days pays a very considerable attention to the conditions of sanitation, of convenience, and of security. An abundance of light, carefully regulated heat and ventilation, cleanly sanitary arrangements, and innumerable devices to protect the moving parts of machinery, make modern factories very different places to work in from the low, dark, and unventilated buildings in which the industry started. This building, whose erection we come to celebrate, is a fair sample of modern mill construction, built in strict conformance, as regards these features I have mentioned, to the customary mill construction of the present day, and I am sure it will not seem to any of you like a bad place to work in, if one has to work.

"This sort of welfare work does not stop with the inside of the mill. It recognizes that to induce people to be neat, to be careful of their tools and of the work they do, it is wise to create around them an atmosphere of neatness and care, so within the last few years a very extensive movement has grown up to add to the attractiveness of mill yards and factory villages. Carefully-cared-for park spaces and playgrounds for the children, equipped with swings and other simple gymnastic paraphernalia, and often with swimming-pools in which the children seem to take great delight, are very frequent nowadays.

"When we have gone to the extent I have been trying to describe, to take care of living conditions, the next step is to study how the operative can be helped to do his work more easily, to see how he can be equipped with the knowledge that will enable him to progress to better positions, and with an ambition to aspire to them. This is the point at which the textile department of this School of Design comes into service. Instruction of an operative in his duties has, of course, always been a part of mill management, though I doubt if as much attention has ever been paid to it as its importance deserves. At the best the methods have been haphazard, and to a considerable extent the training of the operatives has been the result of what they could pick up by observation and imitation of their more experienced fellow workers in the mill. The industries have undeniably got along with this in a way, and for the intelligent operative the system is perhaps good enough. But learning in that way is apt to be a long operation, and it seldom results in a knowledge of the fundamental principles of the machinery. Nor is there much opportunity, even for an operative who desires it, to get this knowledge unless he has the good fortune to gain the friendship of an overseer or some of the other higher officers of the establishment. An opportunity to have the machinery explained and demonstrated in the mill is rather a matter of favoritism than of general practice.

"This School provides that opportunity. Here is where the ambitious young man can come to make himself ready for the better positions when they become vacant. Here he finds representative machinery that he can examine and study at his leisure, with skilled instructors to explain its principles of operation and make his task of learning easy. Here he will find other eager and ambitious students with whom to compare notes and discuss problems. Here he can get a knowledge not merely of the machinery

of the particular department in which he is employed, but can make a comprehensive study of the entire process of textile manufacture from the preparation of the raw material to the delivery of the finished product. And that is information which the strictly-mill-trained boy seldom acquires. All of this is a very useful and commendable field of operation for this institution. It is the one that is now attracting the larger number of students both here and in the few other similar institutions, which have been started in this country.

"But this is not its only opportunity, nor to my mind its ultimate field of greatest usefulness. There is another side of textile manufacturing which is growing more and more important as the years go by and will come to be vitally important, if it has not already arrived at that point, for an industrial community that is to keep in the front ranks. In the early days of our manufacturing, the variety of the fabrics made was very small. In fact, the variety of textile fabrics that it was known how to make was very small. Those early mills usually made but a single kind of cloth, and that of the simplest character. Of late years a knowledge of the possibilities of textile design has grown enormously, and the possibilities of that field probably never will be exhausted. It is not limited by what can be produced with a single fibre; the combinations that can economically and esthetically be made of cotton, wool and silk are only beginning to be understood. It was not long since a cotton mill was one thing and a silk mill another, and the manufacturer of one raw material knew practically nothing of the manufacture of the other. In the higher development of the industry, that is no longer true. The modern seeker after textile novelties experiments with all the raw materials, and if New England is to maintain her preëminence in the textile field she must be a thoroughly equipped center of experimentation and originality.

"There are really two distinct textile fields. One is the production of simple, standard fabrics, the manufacture of which continues on in the same form from year to year, and where success depends upon cheapness and mechanical perfection. The other, the production of articles chiefly of luxury, dependent for their value on the attractiveness of their design. America has now passed by the period when her development need be limited to useful things that depend mainly on machinery for their merit. If her growth is to keep pace with her possibilities, she must produce the articles of luxury also. The beauty, as well as the usefulness and low cost of her products, must be considered. Now, beauty is a very evasive thing and difficult to attain. It is not always the same. It sometimes consists of ornamentation or a little touch of color, as the red kerchief of the Italian, the pictured fan of the Spanish senorita, or the bit of lace of the Frenchwoman. It depends sometimes entirely on shape, or the proportions which the elements of a pattern bear to each other. In such cases too much ornamentation often detracts from instead of adding to the beauty. It is always a subjective thing, depending upon the condition of the mind that judges it; and no mind judges it alike at all times. If it sees too much of one form or another it becomes satiated and wants change, just as the physical man craves change and variety in food. Therefore, what we call taste, or fashion — another name for it — is constantly changing from year to year, and from generation to generation. The world at one period paid thousands of dollars for single tulip bulbs. Paintings that are priceless in one generation are sometimes neglected later on for those of another school. Our colonial ancestors built and admired classical, simple-outlined red brick buildings. A succeeding generation covered them over with brown paint, and found pleasure in the bay-windowed and variegated shaped structures that they chose to believe imitated the taste of Queen Anne's days. To-day we are restoring the colonial red brick to its original hue, and country villas and Newport residences have again revived straight lines and simple façades.

"Now trade has to be conducted at a profit if the people engaged in it are to get their living from it. Therefore the creative aim here must always be, not to produce a beauty that fulfils some abstract and personal theory of the designer, but to produce the particular beauty that conforms to the taste and fashion of the moment. It is as necessary in business that a textile pattern shall not anticipate fashion as that it shall not belong to the fashion of yesterday. A fabric popular on the boulevards of Paris to-day may be useful in the American market one or two years later on, but have no commercial value now.

"With all these conditions to be met, it is evident there is a great opportunity here for skill and intelligence. It is in equipping men for this task that I believe the ultimate and largest benefit of institutions of this kind will be found. That time is somewhere in the future as yet, but those things sometimes come along faster than we expect. The ultimate hope and aim of the enterprise that takes a new forward step here to-day must be to produce in America great textile artists like those who designed the tapestries of France in the days of the Bourbons.

"This building has been erected to the memory of Jesse Metcalf, himself a great figure in the textile industry of Rhode Island, out of the love and liberality of his sons. The institution of which it is a part has for many years received constant aid and encouragement from these gentlemen and their sister. I fancy I would conform better to their modesty if I did not at this time refer to that fact, for they have never been inclined to parade it before the public view. But I know that I should deprive myself of a pleasure and, I think, fail to do justice to the feelings of this audience if I omitted an expression of our appreciation of what they have done. Personally, I have long admired and thoroughly approved the quiet and efficient way in which the Metcalfs have helped to build up the School of Design. In an article upon England by an Englishman, I recently came across the striking expression that where Englishmen had been thinking of what the government owed to them, to-day they were thinking of the duty they owed to the government and the nation. These gentlemen have long since decided that they owed something to the community in which they live, and how they would pay the debt. Quietly and unostentatiously they have gone on from year to year fulfilling that duty in a way that has not been excelled by any other citizens of the State. I congratulate them, and the community congratulates them on this useful and impressive monument which they have erected to the memory of a beloved father, and on their high appreciation of their responsibilities."

HEATING AND POWER PLANT.

THE exercises not only were planned to make formal recognition of the Metcalf Memorial Building, but also called attention to the new heating and power plant, for which the School of Design is indebted to the same generous donors. This most important feature was designed with the immediate and future needs of the growing institution in mind. Two Keeler boilers of the Dutch-oven type heat the entire group of buildings and run two engines of the most approved type. A 125 k. v. a. A. L. Ide Ideal engine cares for light, and a 250 k. v. a. Corliss engine for heavy loads. The installation of these engines enables the School of Design to offer additional facilities to the students of the Mechanical Department. The plant as equipped is a tribute to the wide vision and practical judgment of those who made the gift.

THE TEXTILE EQUIPMENT FUND.

THE Textile Department has always enjoyed the co-operation and generous support of manufacturers. One of the latest manifestations of this interest was expressed through "The Textile Equipment Fund," which was designed to assist in the large expenses for installation in the new building, and for additional equipment. Those to whom the School of Design is especially indebted for their generous gifts to the fund are :

E. J. Lowenstein, Centredale Worsted Mills, Colwell Worsted Company, Charles B. Rockwell, Joseph E. Fletcher, Franklin Process Company, Rathbone Gardner, Goddard Brothers, William Grosvenor, Hazard Cotton Company, Hope Webbing Company, Interlaken Mills, Jenckes Spinning Company, Lorraine Manufacturing Company, Lymansville Company, Manville Company, George Pierce Metcalf, Helen P. Metcalf, Orrell Mills, Pawtucket Sash and Blind Company, Pawtucket Spinning and Ring Company, Queen Dyeing Company, Mrs. Charles F. Taylor, United Lace and Braid Company, United States Finishing Company, and William H. White. Detailed acknowledgment of these gifts will be made in the next Year-Book.



MEMORIAL TABLET IN FRONT HALL

ACTIVITIES OF THE PAST QUARTER.

EXHIBITIONS.

Paintings by Wilbur Dean Hamilton, January 6 to 26.
 Photographs of the "Ideal American City," January 28 to February 8.
 Paintings and Sculpture of "The Contemporary group," February 7 to 24.
 Textiles from Museum collections and loans, March 2 to 30.
 Wooden sculpture in Museum collections, March 2 to 30.
 Sculpture by Louise Allen Hobbs, March 2 to 23.
 Jewelry by George E. Marcus, lent by Marcus & Co., February 29 to March 30.
 Colored illustrations of Persian Pottery, February 12 to April 1.
 Book-bindings by Clara Buffum, March 2 to 30.

ILLUSTRATED PUBLIC LECTURES IN MEMORIAL HALL.

Professor Clarence Ward, "Rheims Cathedral and its place in Mediæval Art," March 8. Given under the auspices of the Rhode Island Society of the Archæological Institute of America.

Mr. Thornton Oakley, "Modern Illustration," March 22.

Mr. L. Earle Rowe, "Off the Beaten Trail in Greece," March 29.

SCHOOL LECTURES ON ILLUSTRATION.

Mr. W. L. Taylor, January 5.

Mr. Will Bradley, February 9.

Mr. Howard E. Smith, March 1.

*The Bulletin of the
 Rhode Island School of Design
 Providence*

All communications should be addressed to the
 General Editor, Mr. L. Earle Rowe.

Entered as second-class matter January 16, 1913, at
 the post office at Providence, Rhode Island, under the
 Act of August 24, 1912.

Copyright, 1916, by Rhode Island School of Design.
 All rights reserved.

OFFICERS

Mrs. GUSTAV RADEKE	.	.	President
THEODORE FRANCIS GREEN	.	.	Vice-President
G. ALDER BLUMER, M. D.	.	.	Secretary
STEPHEN O. METCALF	.	.	Treasurer
L. EARLE ROWE	.	.	Director

TRUSTEES

Term expiring 1920	WILLIAM T. ALDRICH, HENRY D. SHARPE
Term expiring 1919	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1918	HOWARD L. CLARK, THEODORE FRANCIS GREEN
Term expiring 1917	Miss LIDA SHAW KING, G. ALDER BLUMER, M. D.
Term expiring 1916	HOWARD HOPPIN, HARALD W. OSTBY
Term expiring 1915	HOWARD O. STURGES

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. IV

JULY, 1916

No. 3



THE BLUE BOWL

JESSE METCALF FUND

J. W. ALEXANDER

"THE BLUE BOWL"

BY J. W. ALEXANDER.

IT was André Maurel who said that "Nothing so explains a man's work as his own life." In the case of artists, the converse is equally true, and especially of John W. Alexander, who has held so prominent a place in American painting. This decided individual expression was characteristic of the memorial exhibitions of the artist's work which were recently held in Pittsburg and Washington. One of the features of these exhibitions was "The Blue Bowl," owned by the Rhode Island School of Design and painted by Alexander in 1897. This painting for several years has been one of the many attractions of the permanent collections, but its high quality became even more apparent when hung with other examples of Alexander's work.

The artist was born in Allegheny, Pa., on October 7, 1856. His training was a broad one, for he studied in Munich, Venice and Florence, and at one time worked under Frank Duveneck. Yet his expression has always shown a freedom from stylistic influence of either Munich or Paris. Alexander's success was based on sound work, and his record of medals and honors, both here and abroad, shows official recognition of his genius.

His work was diversified in nature, finding expression in portraits with subtle characterization, important mural decorations which are truly American in spirit, and single figure paintings remarkable for decorative feeling. To the last belongs "The Blue Bowl."

The canvas is technically a characteristic expression of the method which Alexander adopted to avoid the elaboration of detail which leads to excess of pigment. This method has been stated by Isham to be "using a coarse absorbent canvas and painting with a turpentine or petroleum medium, so that the roughly unglazed surface helps to avoid monotony and heightens the interest of every variation of brush work." (History of American

Painting, p. 528.) In the effect he thus secured there is a suggestion of influence from the Orient or from Whistler. The interested visitor need only consider any one of his canvases to note the skill of the artist in working out a definite color scheme, both cool and refreshing, and of a nature that makes his canvases worthy acquisitions for any museum or private collector. As a mural and decorative painter, he appreciated the inherent value of the long, sweeping line, and often did not hesitate to choose unusual positions for the effect he desired. In all three features, of cool color scheme, use of sweeping line, and position of figure, the canvas at the School of Design represents Alexander at his best.

Another attractive feature of the Memorial Exhibition was the fact that many American museums have already secured the excellent examples of Alexander's work which prove his position as one of America's most individual and most important artists.

"The Blue Bowl" is one of the important canvases secured to the School of Design by purchase from the income of the Jesse Metcalf Fund, and is another proof of the advantage which any museum of art enjoys which has funds of that character.

A CHINESE IVORY STATUETTE.

IT is rather curious that the books on Chinese Art and Ivory Carving should dismiss with scant mention the subject of the high quality of Chinese work in ivory. Even such writers as Bushell and Maskell seem to consider that interest in this branch of work was confined in the main to the ivory balls of delicate and intricate workmanship which possibly were Cantonese in origin, and which frequently contained other balls of like material and workmanship. To think of these is also to picture the models of houses, junks, etc., whose chief interest is ethnological and not artistic. Even the fans are hardly

more than technically interesting. But such work is clever and commercial, only illustrating facility of hand, and is late in date. Surely the artists who made the T'ang, Sung and Ming dynasties so wonderful in creative merit were not guilty of such work.

There are several reasons why the amount of ivory-carving from the earlier periods is so small in America. In the first place, ivory is difficult to keep in good condition, unless great care is exercised, for undue moisture and heat cause it to crack and split. Then, too, it is, in a sense, easily broken, so that much of merit has disappeared. And, finally, the Chinese collectors doubtless cherish any examples of superior merit which they may have. The few which are to be found outside of China lead us to believe in a superlative standard of artistic merit and plastic quality. For this reason the ivory statuette, which has recently been added to the permanent collection of the Rhode Island School of Design by Mrs. Gustav Radeke is of great interest.

The statuette dates from the Sung dynasty (960-1127 A. D.) or early Ming, as can be established by comparison of style and treatment in detail with the paintings of the period. Like them, it has a "serenity and grandeur expressed by means of a rhythm of fluid lines building up a majestic composition, and apparent also in the calm and superhuman figures which denote a period of climax. In such periods the energy and force of a previous age have attained balance and harmony." (Herbert A. Giles, "An Introduction to the History of Chinese Pictorial Art.") Of the painters of the period, perhaps Li Kung-lui of the 11th century offers in his work the best opportunities for interesting comparisons. In both, there are the grace of form and line, the dignified repose, the careful modelling of flesh and drapery, and especially the sweeping lines which characterize Chinese art at its best.

Various kinds of ivory were in use in China, including Indian ivory and "fossil" ivory from Siberia, which is usually green-

ish in color, owing to its long period of burial. But a large number of the works in ivory were executed in walrus tusks and this is probably the material used in the statuette under discussion.



IVORY STATUETTE Chinese, 12th Century
Gift of Mrs. GUSTAVE RADEKE

It is not worth while to hazard a guess as to the person represented, although we might infer the figure to be of one of the philosophers or statesmen who moulded the thought of the period. As an example of appreciative and delicate portraiture, the new acquisition merits our study, while its artistic quality places it high in the rare class of early Chinese ivories.

L. E. R.

The real success of a museum is measured not so much by its extent or the value of its collections as by the esteem in which it is held by those who "know," by the influence which it wields, by the use that is made of it, and by the support which it can command.—*Charles M. Kurtz.*

BOOKS ON ART.

THE opposition to conventional restraint on the part of a number of well-known painters in Europe has found a similar expression among their followers in America. This opposition has taken form not only in repeated attacks on established rules of painting, but also in savage criticism against art critics and their books. Some of these are as severe as Degas, who said that "Public taste has not been advanced one jot by writing about art. I think literature has only done harm to art." This impatience is rather general among artists, and there is justification in part for this feeling. But such summary treatment easily leads to misunderstanding.

The situation is rendered more complicated by the attitude taken by a large part of the reading public, in that they accept without application or analysis the artistic judgment they may see in print. As a result there have been authors and publishers who have taken advantage of a bewildered public and flooded the market with books either transitory in value, or featured by repetition. If there is any one thing lacking, it is the true justification for a new book on art, namely, an addition to the world's knowledge or a new point of view enhanced by strong personality.

It is small wonder then that the reader is confused by apparent divergence of opinion, and does not realize that he must depend upon himself in a measure, for his desired growth.

Art appreciation is perhaps the quality which is most needed in our complex life to-day; that ability to know quality when it is in evidence, irrespective of size or price; that feeling for beauty of line or color, and the sensitiveness which catches the expression of the artist's personality. It comes from association with the beautiful, as often as possible, from an earnest effort to study the work of art in particular in its relation to the larger world of beauty of which it is a partial expression,

and from a discriminative use of such material as will assist in a realization of the technical problems involved, and the conditions under which it developed. For the last, we must make use of original documents and of our libraries where the books are to be found.

But what of the thousands of books on art and its allied subjects, which are found on our library shelves? Some concern themselves with history, archæology, ethnology or anthropology. These assist in our larger understanding of the work of art in question. Others deal with special branches, such as color, design and nature-study. These must also be consulted for answers to particular questions. The plates and photographs in such a library have their great usefulness in the comparison and determination of style and the interdependence between the arts of the period.

There is another class of hand-books purporting to enable the reader to become proficient in understanding art in general and its manifestations in particular. These are most dangerous, for differences of opinion are often decidedly in evidence. The reader is safe only when he considers that authors may look at the same thing through different-colored glasses and so convey varying impressions. This is where the reader must question and analyze, referring to the original or a good photograph for illustration of evidence. Then should come the formation of a personal opinion on the object in question, which is always open to argument, but which is concrete and definite. Wide reading is secondary to extended observation, but is most desirable for the reasons already given.

It is indeed fitting, therefore, that an important art museum or school should contain as specialized a library of books and photographs as possible, so that the earnest student who knows that he cannot take his art knowledge in any pre-digested form, may have every facility for widening of horizon.

If we had more of the breadth of vision



SETTING FOR GREEK COSTUME PARTY

born of familiarity with the manifold expressions of art as already suggested, we would welcome assistance from any source, provided it pointed out new possibilities for greater enjoyment, and did not detract from our serious consideration of the original work of art whenever possible.

NOTES.

ELECTION OF TRUSTEES.—At the meeting of the Corporation of the Rhode Island School of Design, held on June 7, Howard Hoppin and Harald W. Ostby were reelected for a term of service until 1922, while the vacancy caused by the death of Howard M. Rice was filled by the election of William Wurts White for the unexpired term.

THE MONTICELLI EXHIBITION.—One of the most notable exhibitions held in the special galleries during the past season was undoubtedly that of fourteen examples of the work of Adolphe Monticelli, shown through the courtesy of Messrs. R. C. & N. M. Vose of Boston.

The history of art shows a large number of artists who follow accepted methods

laid down for them by men of exceptional genius. There is in addition a limited number of artists whose expression is unusual and individual. To this group belongs Monticelli, whose career was marked by success, whose work subordinates draughtsmanship to brilliant color, often approaching a jeweled effect; and who created a method for himself. That he was born in Marseilles in 1824, of Italian parents, that he was friendly with the Barbizon painters, especially Diaz, that Napoleon III was one of his many patrons, and that color became almost an obsession with him, has been frequently repeated. Muther's remark that "Monticelli's pictures are gypsy music transposed into the medium of paint," is indeed most apt.

Of the painters of the 19th century, perhaps Monticelli is the most difficult to understand for those who look at pictures from the conventional standpoint, but that this sensuous appeal of color has its place in the fine arts when expressed by such a master, is admitted by those who have sought to get Monticelli's message.

The group was distinguished in the examples of the artist's middle and best periods, and several which have been prized features of well-known collections.

In securing this exhibition, the Museum has followed out its policy to bring to Providence the best that it is possible to secure, for its visitors to enjoy.

THE GREEK COSTUME PARTY.—Of the many transformations which Memorial Hall has undergone in preparation for previous costume parties of the School, few have approached in simple dignity and restrained spirit, the setting for the Greek costume party on May 12th which is illustrated. The Greek temple, suitably proportioned to the larger room, the massing of evergreens, the flicker of tripod lights, and the effects of sunrise and moonlight proved most suitable for the revel of dance and festival spirit which interpreted one such celebration, following athletic games. It was encouraging to note the large number of those, not the students in the revel, who caught the classical spirit and appeared in costume. High priests and Roman general, flower-girl and attendant, soldier and athlete, peasant and ephebe, all took part in a scene of color, action and spirit which brought credit to the School, and to the manager, Mr. William E. Brigham. Unusual features were the introduction of groups of living sculpture after classical models and special feature dances. The work of producing this festival, in which so many of the students assisted, was a valuable part of their education, while those who saw it appreciated this expression of the many-sided activity of the School of Design.

RECENT GIFTS AND BEQUESTS.—During the current year, the Carr property on the corner of Waterman and Benefit Streets was purchased by Mr. Stephen O. Metcalf and Mr. Jesse H. Metcalf and deeded to the School.

A bequest of \$20,000 was received under the will of John Edward Brown to be known as "John Edward and Mary E. Brown Fund."

The Messrs. Ostby and Miss Ostby have donated the sum of \$2000 in memory of their father, this sum to be known as

the "Engelhart C. Ostby Fund;" the income therefrom to be used "in purchasing art books for the Jewelry Department."

A bequest of \$5000 has also been received under the will of William C. Benedict to found a scholarship for "students of excellent character and high scholarship who shall be in need of pecuniary aid."

Donations of \$1000 to the School by Mr. Herbert J. Wells and \$500 to the Library Fund by Mrs. Jesse H. Metcalf, have also been received.

EXHIBITIONS OF THE QUARTER.

APRIL 5 TO MAY 1

Portraits in oil by American Portrait Painters. Lent by the American Federation of Arts.

Miniatures lent by the American Society of Miniature Painters.

Silhouettes by Miss Katharine L. Buffum.

APRIL 26 TO MAY 30

Water-colors and Pencil Drawings by Charles Emile Heil.

MAY 3 TO MAY 29

Paintings by Adolphe Monticelli. Lent by Messrs. R. C. & N. M. Vose.

JUNE 2

Acquisitions for the year, June, 1915, to June, 1916.

SIGNS OF PROGRESS.

JUNE, 1915—JUNE, 1916.

Age of institution, thirty-nine years.

School

Total Registration . . .	1215
Day Classes . . .	237
Evening Classes . . .	685
Saturday Classes . . .	234
Special Class in Manual Training . . .	59
States represented, 6	
Number of teachers, 65	
Diplomas . . . 40 (from seven departments)	
Certificates . . . 20 (from six departments)	

Museum

Attendance	75,555
Number of children from public Schools	2088
Number of additions	307
Special Exhibitions held	22

Library

Volumes added	207
Reproductions added	981
Volumes circulated	4559
Reproductions circulated	15,201

Membership

Number of honorary members	1
“ “ life members	43
“ “ governing members	166
“ “ annual members	611

So long as the educated and the wealthy choose bad designs in preference to the good it is vain to hope for any durable results from the laudable efforts now making to promote the instruction of artisans; or to expect that when instructed they will continue to produce excellent works only to be slighted by those who ought to appreciate them. It is neither sufficient that the artisan should be well instructed, nor that some few members of the community should patronize and encourage him; and unless taste is general throughout all classes who have the opportunity of practicing or promoting it, there is little chance of its taking permanent root, and flourishing in the country.—
J. C. Wilkinson, 1858.



PROPERTY ON WATERMAN AND BENEFIT STREETS, RECENTLY ACQUIRED BY GIFT

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

Entered as second-class matter January 16, 1913, at
the post office at Providence, Rhode Island, under the
Act of August 24, 1912.

Copyright, 1916, by Rhode Island School of Design.
All rights reserved.

OFFICERS

Mrs. GUSTAV RADEKE	.	.	President
THEODORE FRANCIS GREEN	.	.	Vice-President
G. ALDER BLUMER, M. D.	.	.	Secretary
STEPHEN O. METCALF	.	.	Treasurer
L. EARLE ROWE	.	.	Director

TRUSTEES

Term expiring 1922

HOWARD HOPPIN, HARALD W. OSTBY

Term expiring 1921

HOWARD O. STURGES, WILLIAM WURTS WHITE

Term expiring 1920

WILLIAM T. ALDRICH, HENRY D. SHARPE

Term expiring 1919

Mrs. GUSTAV RADEKE, JESSE H. METCALF

Term expiring 1918

HOWARD L. CLARK, THEODORE FRANCIS GREEN

Term expiring 1917

MISS LIDA SHAW KING, G. ALDER BLUMER, M.D.

EX-OFFICIO

His Excellency Governor R. LIVINGSTON BEECKMAN

His Honor Mayor JOSEPH H. GAINER

Commissioner of Public Schools, WALTER E. RANGER

The Superintendent of Providence Schools, ISAAC O.

WINSLOW

President of Brown University, WILLIAM H. P.

FAUNCE

Professor WILLIAM CAREY POLAND, of Brown

University

E. CHARLES FRANCIS, of State Board of Education

Judge FREDERICK RUECKERT, of State Board of Edu-

cation

Librarian of Providence Public Library, WILLIAM E.

FOSTER

MEMBERSHIP

Honorary Members

Governing Members for Life, who pay at one time

\$100.00

Annual Governing Members, who pay annual dues of

\$10.00

Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and

from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year-book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 2,994 volumes, 15,683 mounted photographs and reproductions, 1,731 lantern slides, and about 2,945 postcards. During the months of June, July and August the library is closed.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. IV

OCTOBER, 1916

No. 4



JOHN THE BAPTIST

German, Westphalian School

15th Century

Gift of Mrs. JESSE H. METCALF

In the death of Miss Lyra Brown Nickerson the Rhode Island School of Design has lost a member and friend who had shown for years in numberless ways her deep interest in its work.

Her father, Mr. Edward I. Nickerson, was for twenty-four years a Trustee of the School of Design and served for many years with much ability and fidelity upon the Executive Committee. Visitors to the Museum have often had the privilege of enjoying the fine works of art collected by him in Italy and in Egypt.

It will be the duty of the Rhode Island School of Design to use the noble bequest left by Miss Nickerson in ways that will keep in beautiful and enduring memory the name of one who showed herself in her short life to be one of the most generous and public-spirited citizens of our State.

THREE EXAMPLES OF GERMAN SCULPTURE.

THE present interest in wood-sculpture is a matter of growth in very recent years, so far as the American museums of art are concerned. The high artistic feeling and the sincere expression of national spirit have long warranted the keen interest of European museums in acquisitions of this character. The result is that many of the finer examples have long since found a permanent home in well-known collections abroad. However, there are still opportunities to secure characteristic examples of this art.

While wooden sculpture was made in all the European countries, the art of the German territory along the Rhine has a distinct appeal. As was true elsewhere, the earlier work was more architectural in nature, while the fourteenth and fifteenth centuries found the sculpture becoming decidedly individual, with increased emphasis on realism.

The German sculptor of the period was essentially national in his work, often emphasizing the emotional and imaginative characteristics which have been so frequently noted in the art of that part of Europe. This was perhaps nearer true of the larger groups, such as the elaborate altarpieces, than of the single figures.

The three pieces of German sculpture in wood, which were given to the Museum

during the past year by Mrs. Jesse H. Metcalf, are representative and interesting examples. Of these, the most important one is the bust of Saint John the Baptist, of linden wood. It is of the Westphalian School, and dates from the end of the fifteenth century. The saint is shown as a young ascetic, clothed in his garment of camel's hair. He is a favorite saint in Christian Art, taking precedence even over the Evangelists and Apostles in frequency of representation. About his garment, Clement of Alexandria, writing at the close of the second century A. D., says, "The blessed John, despising the locks of sheep as savoring of luxury, chose camel's hair and was clad in it, making himself an example of frugality and simplicity of life." (Pædagogus, Bk. II.)

The modelling of the bust is of superior merit, with full appreciation of the possibilities of the subject. The traces of color give added interest. The flesh color is well preserved, the red lips and cheeks being delicately treated. Other color is found in the brown hair, the red in the inner shirt, and the white priming with traces of gilding on the camel's hair. Westphalia, although bordering on Flanders and feeling the influence of its art, held to the Teutonic spirit of the period in its attitude towards realism and use of colors.

The figure of the Bishop dates from about 1500-1550, and doubtless is Tyrolese or Bavarian in origin. It was intended to

be placed on an altar or wall high enough to allow it to be looked at from below. That would account for certain conventional exaggerations in the modelling. In this figure also, color is much in evidence.

oak, and occasionally pine and poplar. All possess in varying degree the desirable element of closeness of fibre, and several are slow to show rot or decay. The Flemish artist, whose work always



STATUE OF BISHOP
Tyrolese

Gift of Mrs. JESSE H. METCALF



JOSEPH OF ARIMATHAEA
Franconian

The golden mantle and mitre, the maroon gloves and the collar around the neck, the red shoes, and the blue lining to the cloak show how much the artist depended on his use of color. The material is linden wood. The modelling is very bold in its character.

A like interest is found in the third figure, which is probably Joseph of Arimathea. This is also of linden wood, dating about 1500, and of Franconian workmanship. Here, too, color is much in evidence, in the golden mantle, the blue lining, and the figured robe below, which is held by a girdle.

The woods especially available for the German sculptor were linden, pear, walnut,

bears interesting comparison with that of his Teutonic neighbor, used walnut and oak as his favorite woods. While it is not possible to generalize too much it may be shown that linden wood was high in favor in Germany for the same reason which encouraged its use in Italy. Vasari in his "Introduction on Technique" says that "it is the best because it is equally porous on every side, and it more readily obeys the rasp and chisel. But when the artificer wishes to make a larger figure, since he cannot make it all of one single piece, he must join other pieces to it and add to its height and enlarge it according to the form that he wishes to make." L. E. R.

TRANSITION IN ART.

WONDER has occasionally been expressed that those responsible for our art museums should allow representation to the newer phases of art expression, which in recent years have seemed so radically different from those with which most people are familiar. It is most interesting to note the form which this adverse criticism may take. In some instances bewilderment is shown, in others scorn, still more show hasty judgment based on a first glance, without that careful analysis of the picture and the personal knowledge which leads to criticism worthy of the connoisseur.

There is a most interesting parallel between this modern denial of any merit in cubism, futurism, post-impressionism or any other of the unfamiliar movements, and that which has so frequently been expressed in French Salons since the days of the men of 1830. It is still more to the point to note that many of the artists who received the severest criticism, because they were innovators, have since been judged to be influential leaders in European art. In the case of art to-day, it is not necessary that we should yield the point that every artist who produces something bizarre and startling is to be considered a leader. It is but fair to him and his work to reserve expressed judgment until he has been judged by the standards of personality, of expressive imagination, of sincere striving after the secrets of nature's manifestations, and of technique.

Criticism is often directed against the draughtsmanship, and rightly, too, but in such judgment it is necessary to determine whether the drawing has been purposely subjected to some other feature. Then, too, the right of individuality of expression must be realized. Truly did Alfred Stevens say, "Put three landscape painters before a landscape and each will interpret it according to his temperament; nevertheless it is the same landscape. Where, then, is found what is now agreed to call the tone of nature?"

It is not our purpose to discuss individually any of the movements in art that have been mentioned, but rather to call attention to the subtle and constant transitions of art-development. A cursory glance at the history of art may easily develop the idea that no great changes or improvements are possible. A more thorough acquaintance shows us that the history of art is a constant series of varying racial and individual expression, and of constant experimentation, the results of which are sometimes positive and at others negative. In any case only that which is best will survive the tests which will be placed upon it in the future.

It is our pleasant duty then to judge the newer expressions with an appreciation of all that has been mentioned, to discover the problem in the painter's mind, if that is possible, and then to see whether or not for us he has been successful.

Our heritage of European art and particularly of that phase of English subject-painting which dates from Hogarth to the present time, has so influenced our judgment that it is frequently with difficulty that we can appreciate the Chinese, Japanese or Persian artistic expression, which in certain respects comes nearer to the highest standards than our own art.

At present many persons accept Italian Renaissance painting, even by the greatest masters, because the critics hold them to be of most superior merit. This was not always true, for there is that interesting letter of Boucher to Fragonard, both artists of great importance in French art, which is translated by A. E. Eddy in his "Cubists and Post-Impressionists" from the magazine "L'Art Decoratif." It reads as follows: "Dear Fragonard: You are going to see in Italy the works of Raphael, Michael Angelo, and their imitators; I say to you in confidence and as a friend, if you take these people seriously you are lost." It is easy to read this and say that Boucher was wrong. It is quite another thing to comprehend wherein lies the greatness of the Italian masters.

A true judgment on works of art, new

or old, is only possible after a serious effort has been made to understand the man, the idea and the movement expressed by the object.

Art museums, therefore, if they live up to their greatest opportunities and functions, do well to show under favorable conditions the new artistic movements as well as the old. In this action they do not necessarily approve in whole or part of the expression. The significant fact is that they give the visitor an opportunity to exercise his own sense of connoisseurship, and that they buy for the permanent collections only those works of superior merit which should be preserved through the years.

RENAISSANCE MEDALS.

IN the fascinating study of numismatics, there are two phases which have the greatest appeal. These are concerned with the coins of Greece and the portrait medals of the Renaissance. It is a matter for congratulation that the Museum should



SIGISMONDO PANDOLFO DI MALATESTA
BY MATTEO DE PASTI
Gift of Mrs. GUSTAV RADEKE

collection five most excellent medals, three illustrative of the Italian and two of the French Renaissance.

The conception of the portrait-medal belongs to the middle ages, but more



PIETRO ARETINO
BY LEON LEONE
Gift of Mrs. GUSTAV RADEKE

especially to Italy. Here, the emphasis on individuality in the Renaissance, the wealthy families, the number of princes of marked artistic appreciation and the rivalry between cities and courts, combined to develop remarkable examples of this art. Whether or not the idea was suggested by the mediæval seals is not necessary to determine. It is sufficient to find the art starting in Padua, next in Verona, thence spreading to all Italy and then passing on to France and the North.

It is an interesting conjecture as to the possible artistic expression of the Renaissance if it had known Greek sculpture as well as it knew Roman work. The idealism of the Greeks is in sharp contrast with the often-times brutal realism of the Romans. It is perhaps this influence of Latin expression which developed so remarkable a group of portraits during the Renaissance.

The medals were the work of thorough craftsmen, many of them famous in other fields, especially in sculpture in the round. Their technique offers much of interest. The medals as a rule were cast, not struck. The obverse and reverse were modeled in

be in a position to show both these expressions of artistic spirit. The visitor finds in the loan collection of Mr. Henry A. Green a well-selected group of Greek coins, while a recent gift from Mrs. Gustav Radeke has secured for our permanent

wax, which is a medium that lends itself to subtle treatment. Next a mould was made out of sand, and the cast made in bronze. Gold, lead and silver were also used, but bronze remained the favorite for years. This was perhaps due to the opportunity for rich warm patina, either brown or greenish, which this material can assume.

Each of the medals in the recent gift merits consideration, for they are well-known examples by famous artists.

The earliest of the medals is by Cristoforo di Geremia (circa, 1430-1475). He was born in Mantua, but spent much of his active life in Rome. As the uncle of Lysippus, he exerted great influence on that most important medallist. The medal by this artist is the well-known one with a portrait bust of Alfonso V of Aragon on the obverse and the coronation of the king by Victory and War on the reverse. Both sides have inscriptions and the medal is signed on the reverse CHRISTOPHORUS HIERIMIA.

Perhaps the best known medal of the group is that by Matteo de' Pasti, fifteenth century. On one side is shown the portrait of Sigismondo Pandolfo di Malatesta, Lord of Rimini, and on the other is shown the celebrated castle of the family at Rimini. The medal has an additional interest since this castle was remodeled under the superintendence of the artist.

The third of the medals is the work of Leon Leone (circa, 1509-1590) a native of Arezzo, and a sculptor in marble and bronze as well as a medallist. It was characteristic of the Renaissance that men of literary and scholarly brilliance should stand high in favor at the court, so it is of interest to note that Leone's medal shows on the obverse a portrait of Pietro Aretino, the celebrated poet of Arezzo, and the reverse an allegorical group, showing the victory of Truth.

The two French medals are by Guillaume Dupré of whom Natalis Rondot said, "He never had his equal." This extreme view may not be accepted by all who study medals, but there is no question about

Dupré being the greatest medallist of the French School. As sculptor in ordinary to Henry IV, he produced much of merit. Dupré was born at Sissonne, near Laon, in 1574, visited Italy in 1611-1613, was a favorite artist of the king for years, and died in 1647.

One of the medals shows the portraits of Henry IV of France and Marie de Medici on the obverse, while the reverse shows the figures of the king and Victory greeting each other and grasping hands. The putti figure below is characteristic of the Renaissance. This medal is signed and dated in 1603.

The last shows the obverse only, with a bust of Francesco de Medici facing to the right. This is dated 1613, and in addition has an inscription.

The student of the Renaissance need not be reminded of the influence which the parties who were represented played in that period of intense living, which as Walter Pater has well said "can hardly be studied too much, not merely for its positive results in the things of the intellect and the imagination, its concrete works of art, its special and prominent personalities, with their profound æsthetic charm, but for its general spirit and character."

A JAPANESE INRO.

THE gift to the Museum of a Japanese inro, not only adds to the collection an unusual example of lacquer work, but brings us into contact with the school of Korin, one of Japan's greatest artists.

Inro were first made to serve as boxes for seals, but later became medicine cases. The box is usually divided into a number of sections, with a cover, very carefully fitted together, and held by a silk cord. On the end of this cord was an ivory or wooden netsuke or button, by which the inro was hung from the sash. Although made of a number of materials, inro of lacquered wood were preferred for medicines. This is the material of the inro

under discussion. Instead of a netsuke, there is an ivory seal, fashioned in the shape of a deer.

Lacquer is the sap of the *Rhus Vernicifera*, or lacquer tree of Japan. It may

followed his example. Of these Ogata Korin (1660-1716) assumes highest place as a worker in lacquer. His powers as a painter were also of the highest quality. This artist was especially noted for originality and boldness of expression. In his intro he frequently made use of a few masses, suppressing unnecessary detail, and placing these figures with such consummate skill as to secure the highest decorative value.

The design which has been chosen is a well-known one. The spotted stag is used in Japanese art to symbolize gentleness, while the white stag and maple tree in association stand for longevity. In working out the design the artist placed the stags on one side of the intro and the maple tree on the other.

While one can hardly be sure that the intro in the recent gift was by the master's hand, it certainly shows his influence, and may well have been the work of a pupil of marked ability. In all its essential decorative treatment the design compares favorably with that on intro known to be from the hand of Korin.

NOTES.

NEW LECTURE COURSES.—The Rhode Island School of Design is offering two new lecture courses of interest to students and the general public. One of these deals with the "History of Design in Building," and will be given by Mr. William T. Aldrich on Wednesday mornings at 11.15, throughout the school year. The second course discusses the "History of Textiles and Furniture," and will be given by Mr. L. Earle Rowe on Friday afternoons at 2 o'clock, to continue through the first term.

POWER-HOUSE.—An important addition to the equipment of the institution was installed in the power-house during the past summer. This was the Hammel system of using oil as fuel, and was the gift of Mr. Jesse H. Metcalf. With this addition the power-plant is capable of even greater service to the School.



INRO
School of Korin
Gift of Mrs. GUSTAV RADEKE

be used pure or with added substances. The base is first prepared, often of fine-grained pine wood, carefully smoothed and then coated with repeated coats of the varnish, the drying of which is done in a damp closet or press. Rubbing and polishing each coat is a necessary part of the work. To produce an example of lacquer which would rank as of great merit required months or even years in the making. When to the lustrous surface were added the superior designs of great artists, the example of lacquer was indeed a work of art.

The first artist to introduce such work on intro was Matahei in the seventeenth century, and many were the artists who

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

Entered as second-class matter January 16, 1913, at
the post office at Providence, Rhode Island, under the
Act of August 24, 1912.

Copyright, 1916, by Rhode Island School of Design.
All rights reserved.

OFFICERS

Mrs. GUSTAV RADEKE	.	.	President
THEODORE FRANCIS GREEN	.	.	Vice-President
G. ALDER BLUMER, M. D.	.	.	Secretary
STEPHEN O. METCALF	.	.	Treasurer
L. EARLE ROWE	.	.	Director

TRUSTEES

Term expiring 1922

HOWARD HOPPIN, HARALD W. OSTBY

Term expiring 1921

HOWARD O. STURGES, WILLIAM WURTS WHITE

Term expiring 1920

WILLIAM T. ALDRICH, HENRY D. SHARPE

Term expiring 1919

Mrs. GUSTAV RADEKE, JESSE H. METCALF

Term expiring 1918

HOWARD L. CLARK, THEODORE FRANCIS GREEN

Term expiring 1917

Miss LIDA SHAW KING, G. ALDER BLUMER, M. D.

EX-OFFICIO

His Excellency Governor R. LIVINGSTON BEECKMAN

His Honor Mayor JOSEPH H. GAINER

Commissioner of Public Schools, WALTER E. RANGER

The Superintendent of Providence Schools, ISAAC O.

WINSLOW

President of Brown University, WILLIAM H. P.

FAUNCE

Professor WILLIAM CAREY POLAND, of Brown

University

E. CHARLES FRANCIS, of State Board of Education

Judge FREDERICK RUECKERT, of State Board of Edu-

cation

Librarian of Providence Public Library, WILLIAM E.

FOSTER

MEMBERSHIP

Honorary Members

Governing Members for Life, who pay at one time

\$100.00

Annual Governing Members, who pay annual dues of

\$10.00

Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries
are open to the public on every day of the
year, with the exception of Thanksgiving
Day, Christmas Day, and the Fourth of
July. From July 1st to September 15th
the hours are from 1 to 5 P. M. on week
days and from 2 to 5 P. M. Sundays; from
September 15th to July 1st the hours are
from 10 A. M. to 5 P. M. week days and

from 2 to 5 P. M. Sundays. The Pendle-
ton Collection is open from 2 to 5 P. M.
daily.

Twenty-five cents admission to the
museum is charged on Mondays, Wednes-
days and Fridays and the museum is free
on Tuesdays, Thursdays, Saturdays and
Sundays.

Free transferable tickets admitting four
persons on pay-days are sent to all mem-
bers of the corporation. Art students
and artists, on application to the authori-
ties, may obtain free tickets of admission
for any pay-day. Teachers with pupils of
both public and private schools will be
admitted without payment upon applica-
tion.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the ob-
jects belonging to the museum, including
photographs of the Pendleton Collection
of furniture, are on sale at the entrance to
the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and
are sent free of charge to the members,
and, on written request, to alumni of the
institution.

The year-book of the school containing
detailed information regarding its many
activities, and presenting conditions of ad-
mission and a list of the courses given in
its several departments, will be forwarded
free of charge to prospective students and
others who are interested in the institu-
tion and its work.

COPYING.

Permission to copy or photograph in the
galleries of the museum may be obtained
in the office. Such permits will not be
issued for Sundays or legal holidays.

LIBRARY.

The Library contains 2,994 volumes,
15,683 mounted photographs and repro-
ductions, 1,731 lantern slides, and about
2,945 postcards. During the months of
June, July and August the library is closed.

Bulletin of the Rhode Island School of Design

INDEX, VOL. IV, 1916

	<i>Page</i>		<i>Page</i>
Alexander, John W.: Painting, "The Blue Bowl".....	2 (116)	Pennell, Joseph: "Artistic Lithography".....	8 (104)
Books on Art.....	4 (118)	Rowe, L. Earle: "Off the Beaten Trail in Greece".....	10 (114)
Chinese Ivory Statuette, A.....	2 (116)	Ward, Clarence: "Rheims Cathedral and Its Place in Mediaeval Art".....	10 (114)
Coins, Ancient Greek.....	5 (101)	Loan: Greek Coins, Collection of Mr. Henry A. Greene.....	6 (102)
Exhibitions at the Rhode Island School of Design:		Medals, Renaissance.....	5 (127)
Acquisitions for the Year, June, 1915-June, 1916.....	6 (120)	Memorial to Miss Lyra Brown Nickerson.....	2 (124)
American Painting, Fall Exhibition of.....	7 (103)	Metcalf Memorial Building, Formal Opening of the.....	2 (106)
American Portrait Painters, Portraits in Oil by.....	6 (120)	Nickerson, Miss Lyra Brown, Memorial.....	2 (124)
American Society of Illustrators.....	7 (103)	Notes: Rhode Island School of Design:	
American Society of Miniature Painters, Miniatures by.....	6 (120)	Courses, New Lecture.....	7 (129)
Buffum, Clara, Book-bindings by Buffum, Katherine L., Silhouettes by.....	10 (114)	Gifts and Bequests, Recent.....	6 (120)
Hamilton, Wilbur Dean, Paintings by.....	6 (120)	Greek Costume Party, The.....	6 (120)
Heil, Charles Emile, Water-colors and Drawings by.....	10 (114)	Power-House.....	7 (129)
"Ideal American City," Photographs of the.....	6 (120)	Progress, Signs of.....	6 (120)
Jewelry by George E. Marcus.....	10 (114)	Textile Loan to Paterson, New Jersey.....	8 (104)
Monticelli, Adolphe, Paintings by Newark Poster Exhibition.....	5 (119)	Trustees, Election of.....	5 (119)
Paintings and Sculpture of "The Contemporary Group".....	7 (103)	Objects in the Permanent Collections:	
Persian Pottery, Colored Illustrations of.....	10 (114)	Inro, Japanese.....	7 (129)
Sculpture by Louise Allen Hobbs	10 (114)	Lace, 17th to 18th cent.:	
Sculpture in Museum Collections, Wooden.....	10 (114)	Flemish or Italian Bobbin-lace.....	1 (97)
Textiles from Museum Collections and Loans.....	10 (114)	Flemish Point d'Angleterre..	3 (99)
German Sculpture, Three Examples of Heating and Power Plant.....	2 (124)	Italian Bobbin-lace.....	1 (97)
Inro, A Japanese.....	8 (112)	Italian, Venetian Rose-point.	1 (97)
Lace, A Gift of.....	6 (128)	Point de Milan.....	3 (99)
Lectures on Illustration at the Rhode Island School of Design:	2 (98)	Reticello with Genoese needle-point.....	1 (97)
Bradley, Will.....	10 (114)	Medals, Renaissance:	
MacCarter, Henry.....	8 (104)	Sigismondo Pandolfo di Malatesta, by Matteo de Pasti..	5 (127)
Smith, Howard E.....	10 (114)	Pietro Aretino, by Leon Leone	5 (127)
Taylor, W. L.....	10 (114)	Painting: "The Blue Bowl, by John W. Alexander.....	1 (115)
Lectures at the Rhode Island School of Design, Public, Illustrated:		Sculpture:	
Oakley, Thornton: "Modern Illustration".....	10 (114)	Chinese Ivory Statuette, 12th cent.....	3 (117)
		"John the Baptist," German, Westphalian School, 15th cent.....	1 (123)
		"Joseph of Arimathaea," Franciscan.....	3 (125)
		Statue of Bishop, Tyrolese...	3 (125)

INDEX, VOL. IV, 1916

	<i>Page</i>		<i>Page</i>
Painting: "The Blue Bowl," by John W. Alexander.....	2 (116)	"Joseph of Arimathaea," Fran- conian.....	3 (125)
Picture-Framing.....	4 (100)	Statue of Bishop, Tyrolese.....	3 (125)
Sculpture:		Textile Equipment Fund, The.....	9 (113)
Chinese Ivory Statuette, 12th cent.....	3 (117)	Transition in Art.....	4 (126)
"John the Baptist," German, Westphalian School, 15th cent.	1 (123)		

ILLUSTRATIONS

	<i>Page</i>		<i>Page</i>
Coins, Greek.....	6 (102)	Cotton Spinning, Third Floor....	5 (109)
Greek Costume Party, Setting for....	5 (119)	Memorial Tablet in Front Hall...	9 (113)
Inro, Japanese, School of Korin.....	7 (129)	Painting: "The Blue Bowl," by John W. Alexander.....	1 (115)
Lace:		Property on Waterman and Benefit Streets, recently acquired by gift...	7 (121)
17th-18th cent.....	1 (97)	Sculpture:	
Point de Milan.....	3 (99)	Chinese Ivory Statuette, 12th cent.....	3 (117)
Flemish Point d'Angleterre.....	3 (99)	"John the Baptist," German, Westphalian School, 15th cent..	1 (123)
Medals, Renaissance:		"Joseph of Arimathaea," Fran- conian.....	3 (125)
Sigismondo Pandolfo di Mala- testa, by Matteo de Pasti.....	5 (127)	Statue of Bishop, Tyrolese.....	3 (125)
Pietro Aretino, by Leon Leone...	5 (127)		
Metcalf Memorial Building:			
Department of Textile Design...	1 (105)		
Weave-Room, First Floor.....	3 (107)		

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. V

JANUARY, 1917

No. 1



PAMELA ANDREWS

Bequest of Miss SARAH C. DUFFEE

ROBERT FEE

"PAMELA ANDREWS"

By ROBERT FEKE.

THE work of the early American painters is of constant interest, not only for the technical difficulties which they overcame, and the sincere characterization which found expression in their portraits, but for the evidence they afford of the life of the time. It should be kept constantly in mind that there was little incentive for the artist to make much progress in his chosen field, except in the direction of portraits, for which there was a certain demand from the more wealthy colonists. This lack of patronage was also a reflection of a loss of interest in art in Europe at the time.

In a paper read before the Rhode Island Historical Society in 1904, Professor William Carey Poland brought together the results of his researches about Robert Feke, the early Newport portrait painter. Due emphasis is placed upon the part which Rhode Island played in the early art manifestation in America.

In his discussion of Feke's work, the author calls attention to "an ideal figure picture representing Pamela Andrews, the heroine of Richardson's novel, which is owned by Miss Sarah Crawford Durfee, of Providence. Miss Durfee was the great-granddaughter of Benjamin Cozzens, brother of Eleanor Cozzens, Robert Feke's wife; and she received the picture by transmission in the family from her great-grandmother, the wife of Benjamin Cozzens, to whom it was given in the year 1755 by some one of the Feke family, presumably by the artist's widow. The picture is in good condition and charmingly represents the fair subject dressed as a servant on the eve of her romantic marriage. Whether the work is entirely original with Feke is not certain. He may have copied it from Smibert, as has been suggested, but it seems clear that he painted the picture, although it bears no signature."

It is of interest to the friends of the Museum to know that by the recent be-

quest of Miss Durfee, this interesting example of Feke's work has become a feature of the permanent collections. Since its receipt the painting has received expert attention which, by the removal of dirt, varnish and some repainting, brought out much of the original beauty of the painting; with the result that Feke's position as an able painter of surprising merit is now more apparent.

In the paper mentioned, many interesting details about the artist's life and work are presented. We learn that there were several ways of spelling the name. In England the family name appears as "Feake," "Feke," "Feak," etc. In New England the three spellings that appear are "Ffeake," "Feake," and "Feke." Robert Feake or Feeks married Clemence Ludlam and became a Baptist minister at Oyster Bay, Long Island. These were the parents of Robert Feke, the painter. He was born in 1705 according to tradition, and went to live in Newport before 1729. He married Eleanor Cozzens on September 26, 1742. Tradition has it that Feke made several voyages to sea, on one of which he was made a prisoner of war and taken to Spain. The legend continues that while there he began to paint. It is known that he resided in Newport and also worked in Philadelphia and Boston. Feke went to Bermuda for his health and died there in 1750, according to an early engraved portrait of him.

In giving proper emphasis to Feke and his work it may be remembered that artists in his time had small opportunity to see and study other pictures. Our only way of knowing how much this advantage was enjoyed by the artist is to note the features in his paintings which suggest elements found in the art expression of Italy, England or Spain.

Other paintings by Feke may be seen in the Redwood Library and the Historical Society, Newport, and Bowdoin College, Brunswick, Maine, while still others may be found in private possession in Rhode Island and Boston.



CHINESE TOMB-JADE

Han Dynasty

Pi

CHINESE TOMB-JADES.

IT seems quite impossible for the Occidental to fully understand the Oriental mind, for he fails usually to appreciate the deep interest in symbolism, abstract thinking, and introspection. For generations our artistic expression had developed in the direction of natural representation, while the more remote the work is from this form of art the more will it interest the Oriental. This is an almost universal spirit in the East, shared alike by the followers of Confucius and Buddha. It was even more in evidence in the early periods of Chinese history, especially in the Chou dynasty (1125-255 B.C.) and the Han dynasty (202 B.C.-220 A.D.)

While admiration for the superior civilization achieved in these great periods of Chinese history is reflected in the literature and tradition, there are few classes of art-work which have come down to us. These are chiefly pottery figures, bronzes, and jade. The name "Jade" is applied to two very different kinds of stones. Nephrite (a calcium-magnesium silicate) is a variety of amphibole, and is usually green or white in color. Jadeite is an aluminium-

sodium silicate, rather pale in color and with white patches of brilliant green of different colors. The name usually given to jade in China is *yu-chi*.

The gift by Mrs. Gustav Radeke, to the Museum, of five remarkable pieces of jade, presents an opportunity to see the material which has been so prized by Chinese connoisseurs, which takes us back to the early days of the Chou and Han dynasties, and which affords such an interesting chance to illustrate the love of symbolism in the Oriental mind.

The love of a precious or semi-precious stone is characteristic of many people. With this is often coupled a superstitious or religious belief which gives added interest. This was decidedly the case with the Chinese, where jade was of religious, political and artistic significance.

The five pieces include a remarkable dark-green jade disk, $11\frac{3}{4}$ inches in diameter. This form was called *pi*, and was the symbol of Heaven. The example dates from the Chou dynasty.

The second, of gray-green stone, is the tube, *t'sung*, of the Chou dynasty, and rather primitive in form. This was symbolic of Earth.

The third is a beautiful example of jade ring, *pi*, dating from the Han dynasty, and decorated on both sides with the "sleeping-cocoon" pattern in low relief.

In the group was also a yellow-brown jade in the form of a dragon carrying on its back two of its young. This dates from the T'ang dynasty (618-906 A.D.), and shows the deity which was symbolic of rain, of the rain-clouds and of thunder and lightning. This was called *lung*.

The fifth of the group is a Chou dynasty axe, without surface ornament, pierced at one end, and of a green and white jade. This is not as good material as in the other pieces and contains some iron, which in

since there the symbolism was much in evidence. Here the disk *pi* was placed under the back and the tube *t'sung* on the abdomen of the body, thus invoking the protection of the gods of Heaven and Earth for the departed, and in theory keeping the body uncorrupted.

In official life jade was also highly prized, and in the Chou dynasty there was formulated a definite set of rules assigning certain forms of jade as insignia of the different ranks of officers.

Besides these uses jade has always been cherished by the Chinese for reputed medicinal value and as a symbol of virtue.

Throughout the years ancient jades have been eagerly sought for and highly prized or even revered by the Chinese connoisseur, so that the friends of the Museum may well be pleased that such a representative group of tomb-jades of superior quality has been added to the collections.

L. E. R.



CHINESE TOMB-JADE
T'ang Dynasty

Lung

the course of ages has discolored the surface in places. This form was sometime used as the symbol of power and was called *chen kuei*.

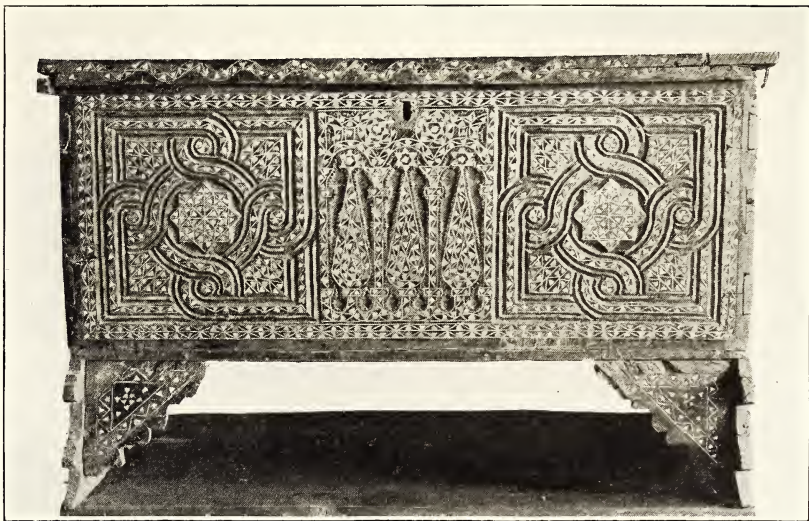
Jade of superior merit was never a common stone, and was obtained chiefly in Shensi Province, or was imported from Turkestan. Its chief place of finding was in the river-beds, in the form of boulders. Because of its rarity it was highly prized as a gift, to be made either to the individual or to the temple. As a result, during the Chou and Han dynasties, the rulers of China often made presents of jade symbols for the funerals of distinguished men of State, or favorites.

The connection of jade with burial customs in Early China is also of interest,

A SYRIAN MARRIAGE-CHEST.

THE Syrian bridal chest which has recently been added to the permanent collection of the School of Design is representative of a class of furniture very rarely found in our museums, in fact, known only to a few collectors, from one of whom, Mr. George B. Dexter of Boston, the present example was acquired. But the precious materials, silver, mother-of-pearl, and cedar of Lebanon, would serve to make any object fascinating, and how much more so such a romantic treasure-box from that sacred East where those very materials, dearly prized from time immemorial, found frequent and fond mention throughout the Bible.

The accompanying illustration renders a long description unnecessary. The body of the chest measures approximately a foot and a half wide by four feet long and twenty inches high. It is supported nearly ten inches from the floor by runners at either end; only in front are they projecting and bracketed. The flat cover overlaps about an inch at front and sides.



SYRIAN MARRIAGE-CHEST

Recent Acquisition

XVII cen.

The rather indifferent craftsmanship of the cabinet-maker, whose tools were doubtless inadequate, is more than atoned for by the ambitiously brilliant and thoroughly successful work of the decorator. The rich embellishment is confined wholly to the front, for in the Syrian house such a piece of furniture is regularly set back to a wall and so covered that top and ends do not show.

Of this decoration the principal interest attaches to the design on the body of the chest proper. It is carried out in three ways. First, the cedar shows the main lines of the pattern in wood-carving. Then, the finer lines are inlaid in strips of silver alloy. Finally, luminous bits of mother-of-pearl are set in the spaces thus framed for them. A passing mention of the wave in silver lines set with pearl on the front edge of the cover and of the triangle marked off in similar materials on each of the brackets below will suffice. These are felt as decidedly subordinate designs and they are so simplified as to dispense with the wood-carving entirely.

But the main panel is worth close attention. It falls into three sections: right and left, the same interlace repeated; in

the middle, three trees in the intercolumniations of a triple arcade. Above each of the outer arches of this a disk and crescent, sun and moon, appear. The keyhole, rudely breaking the ornament, takes its place above the middle arch.

Now in connection with the two interlaces it must be noted that both are done from the same pattern. This was symmetrical with reference to its center only, not with respect to its axes. Hence, when repeated right and left, the result is asymmetrical. The outer half of one interlace does not correspond to the outer half of the other, but to the inner half, and *vice versa*. This peculiar circumstance makes the restless and intricate interlaces, the shapes and exterior lines of which do not in any way agree with their square frames, contrast all the more sharply with the rigidly stable middle section of the design. Though in themselves the interlaces are of the well-known triple-band type, with large and small loops filled with stars, circles, and the like,—a type widely used since Hellenistic times,—this particular application of them has more specific bearings.

In our Western European decorative composition we are accustomed to frame

our design carefully, to balance the parts perhaps obscurely but symmetrically, and to allow freedom and variation to increase gradually from the periphery to the focus of the design. So pronounced has this habit become that the very word "border" has come to denote conventional design. We rely on the center of the composition for the radical, the edges for the conservative, elements. In an arbitrary phrase this western type might be called a balance composition or a convergent one. If, as is most likely, any one feels disposed to quarrel with the terms, let him glance aside from the Syrian chest to one of the occidental chests in the Museum beside it. In every one the outer designs will be found to be regular and evenly disposed, the central untrammelled and individual, as a coat of arms, or a group of figures.

The decorative composition of the Hither East, of which this chest from Syria is an example, employs a diametrically opposed method. The central member, however unusual or striking, is made absolutely rigid and uncompromisingly symmetrical. Note that, in contrast to the treatment of the interlaces, the sun-disk and moon-crescent are not merely repeated right and left, but are reversed in relative position so as to be exactly pendent. Note that the outer columns of the arcade are trimmed of all their exterior protrusions so there may be nothing to project beyond, or even against, the predetermined limits of this central motive. Note the number of trees and arches taken as threefold, a quantitative unit which was a symbol of the symmetrical whole, of unity in variety, ages before man dreamt of the Trinity. Once the oriental designer has the center monarchically established, he leaves the other elements of his composition, here the interlaces and the subsidiary ornament of cover and brackets, all free to take their own varied course. The composition depends for its coherence on the stability of its dominant central member. Again, expressing, as one often must, a thought which is

clear enough in language, which is equally ambiguous, this in an arbitrary phrase might be called a centralized composition or a divergent one. If centralization and divergence seem paradoxical, look at the lighting of the western sky at sunset.

This general distinction between the two types of composition is of course, after all, but a generality and admits, even demands, much qualification. The oriental composition came in frequently with other oriental influences to modify the art of the West. A fine early illustration of the point is found in the arrangement of the metopes of temple C at Selinus. The middle one is absolutely frontal, those beside it gradually diverge toward the side. But the sculpture there was frankly orientalized. By the time the Parthenon was decorated the Western spirit had recovered itself and rejected an oriental composition on the frieze of the western front though the subject almost seemed to demand divergence. The intermediate stage is at Delphi.

The above is only one of many lines of comparison that are suggested by this modest piece of furniture. It does not pretend to contain more than a partial truth, but the statement of even that will offer material for the construction of a more complete one. Whether any one will agree or disagree with such statement is not to the point. It will have accomplished its purpose if it draws attention to a single problem of art, composition, and to a single monument of art, this Syrian chest, which we are all so happy to have as a permanent feature in the Museum.

JOHN SHAPLEY.

EXHIBITIONS OF THE QUARTER.

FALL EXHIBITION OF AMERICAN PAINTING.—The annual Fall Exhibition of American Painting was installed in the special galleries of the Museum from October 4 to October 26. As in previous years, a successful effort was made to show in a selected group of canvases some of

the artistic expression of contemporary artists. The place of honor in the first gallery was occupied by the well-known and beautiful "Winged Figure" by Abbott Thayer, loaned through the courtesy of the Hillyer Art Gallery of Smith College. The balance of the exhibition was equally worthy of consideration and included work by such well-known painters as Karl Anderson, F. W. Benson, John F. Carlson, Mary Cassatt, William Cotton, Randall Davey, Charles H. Davis, Arthur W. Dow, Gertrude Fiske, Daniel Garber, Arthur C. Goodwin, Childe Hassam, Charles W. Hawthorne, Charles S. Hopkinson, William C. Loring, Richard E. Miller, George L. Noyes, Charles Rosen, John E. Sargent, Albert F. Schmitt, Leopold Seyffert, John Sloan, Robert Spencer, Martha Walter, J. Alden Weir and Charles H. Woodbury.

BRONZES AND TAPESTRIES.—The exhibition during November brought to public interest a choice group of small bronzes, including work by A. H. Atkins, Edward Berge, Gail S. Corbett, A. St. L. Eberle, Louise Allen Hobbs, Anna V. Hyatt, Albert Jaegers, Charles R. Knight, Isidore Konti, F. W. MacMonnies, H. F. Mears, Bessie P. Vonnoh, A. A. Weinman and Mahonri Young.

With these bronzes wereshown a notable group of tapestries, of French and Flemish origin, lent by Mrs. R. Livingston Beeckman, Mrs. Jesse H. Metcalf and Miss Ellen D. Sharpe. They included a superb late 16th-century Gobelin hunting tapestry, a Flemish "verdure" tapestry and other equally interesting examples.

SENEFELDER CLUB.—The exhibition in December of the work in Lithography by the Senefelder Club of London brought to public attention not only a very notable group of artists, but a phase of art expression which is again appealing strongly to art-lovers. The group of artists, included among others, Joseph Pennell, John Copley, Spencer Pryse, J. Kerr-Lawson and Frank Brangwyn. From the start the standard of quality has been of the

highest in lithography. At most but fifty impressions are allowed from each stone, and one of their rules reads that where "the first bloom and freshness have worn off, the stone is condemned long before the number has been reached." The collecting of prints is appealing to an ever-increasing number of art-lovers, and lithography takes its place with etching, engraving and mezzo-tint, in offering works of art within the reach of the small as well as the large collector. A selected group of lithographs by Albert Sterner, and wood-block prints by Edna Boies Hopkins and Eliza D. Gardiner were also shown during December.

OTHER exhibitions during the quarter included stained glass and cartoons by Charles J. Connick of Boston; designs for interior decoration from A. H. Davenport & Co. and Cooper & Williams of Boston, and E. F. Caldwell & Co. and William Baumgarten & Co. of New York were also shown.

NOTES.

—
EDWIN A. BARBER.—The death of Edwin Atlee Barber, Director of the Pennsylvania Museum, is a great loss to the museum world. Dr. Barber was an authority on American and European ceramics and glass and was the author of several books on these subjects. He was as kind as he was learned, and willingly helped those who came to him for information. The Rhode Island School of Design is indebted to him for the catalogue made by him in July, 1912, of the European and American china and glass in its collections.

WILLIAM M. CHASE.—America has lost in the death of William Merritt Chase one of its most accomplished painters and inspiring teachers.

The Museum of the Rhode Island School of Design is fortunate in possessing six examples of Mr. Chase's art. Two of these were gifts from Mr. Isaac C. Bates. Among them the beautiful "Lady

in Pink" is especially familiar to visitors to the Museum.

A painting of still life, in which Mr. Chase greatly excelled, was purchased by the Trustees from the Fall Exhibition in 1902, with the interest of the Jesse Metcalf Fund.

SUNDAY DOCENT SERVICE.—The Sunday docent service for the present season started on December third. The service given in December included: December 3, "Old Chinese Jade" by Mr. L. Earle Rowe; December 10, "Old Lace and Its History" by Miss Margaret T. Jackson; December 16, "Persian Pottery" by Miss Florence V. Paull; and December 31, "How Wood-block Prints are Made" by Miss Eliza D. Gardiner. Other interesting subjects dealing with parts of the permanent or loan collections will be discussed by equally interesting speakers during January, February and March. The opportunity of becoming better acquainted with the treasures of the Museum is being enjoyed by a constantly increasing and enthusiastic audience. This important branch of work is one feature of the educational activity of the Museum.

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authori-

ties, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

LIBRARY.

The Library contains 3,041 volumes, 15,930 mounted photographs and reproductions, 2,136 lantern slides, and about 3,514 postcards. During the months of June, July and August the library is closed.

The Bulletin of the Rhode Island School of Design Providence

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1917, by Rhode Island School of Design.
All rights reserved.

OFFICERS

Mrs. GUSTAV RADEKE	.	.	President
THEODORE FRANCIS GREEN	.	.	Vice-President
G. ALDER BLUMER, M. D.	.	.	Secretary
STEPHEN O. METCALF	.	.	Treasurer
L. EARLE ROWE	.	.	Director

TRUSTEES

Term expiring 1922	HOWARD HOPPIN, HARALD W. OSTRY
Term expiring 1921	HOWARD O. STURGES, WILLIAM WURTS WHITE
Term expiring 1920	WILLIAM T. ALDRICH, HENRY D. SHARPE
Term expiring 1919	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1918	HOWARD L. CLARK, THEODORE FRANCIS GREEN
Term expiring 1917	Miss LIDA SHAW KING, G. ALDER BLUMER, M.D.

EX-OFFICIO

His Excellency Governor R. LIVINGSTON BEECKMAN
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O. WINSLOW
President of Brown University, WILLIAM H. P. FAUNCE
Professor WILLIAM CAREY POLAND, of Brown University
E. CHARLES FRANCIS, of State Board of Education
Judge FREDERICK RUECKERT, of State Board of Education
Librarian of Providence Public Library, WILLIAM E. FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time \$100.00
Annual Governing Members, who pay annual dues of \$10.00
Annual Members, who pay annual dues of \$3.00

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. V

APRIL, 1917

No. 2



HEAD OF AN AMAZON

Greek. Copy of 5th Century B. C. original

Gift of Mrs. GUSTAVE RADEKE

HEAD OF AN AMAZON.

PLINY, in his well-known chapters on art (*Nat. Hist.* XXXIV, 53), refers to a competition between four of the leaders in Greek sculpture, Polykleitos, Pheidias, Kresilas and Phradmon. Each was to make a statue of an Amazon for the temple of Artemis at Ephesos. Whether such a competition was ever held is a debatable question, but that four different statues were made is proved by the fact that four distinct types are known from copies made in Roman times. Adolph Michaelis (*Jahrb. d. Inst.* I, 1886, p. 16) has apparently established beyond question the type of Amazon which Polykleitos made. Several full-length copies of this exist, among which might be mentioned those in the Capitoline Museum in Rome and in the Altes Museum in Berlin.

The head of another copy of this popular work of art is found in the permanent collections of the Museum. It was the gift of Mrs. Gustav Radeke. The treatment which the head received at the time it was broken from the figure, or later, has been severe. The nose, lips and chin are badly battered and broken, and there is but little left of the neck, but the reflection of the genius of Polykleitos is much in evidence. But among the few original marbles in America which directly reflect the noted examples of Greek sculpture, the Amazon head at the School of Design readily assumes a prominent place, while the beauty of the material, surface and modeling give it a decided charm. The original was of bronze, dating from the second half of the fifth century B. C.; the copies, therefore, show more or less clearly, the effect of the bronze technique. It has been pointed out in the *Bulletin* (vol. II, no. 3, p. 2) that both the Greek and Roman artists were superior in technique, and that they thought in the material in which the work of art was finally to be executed. So the head in the Museum has a certain hardness of edges, a certain

emphasis on shadows and chiseling which recall bronze technique.

Compared to the other copies of this figure, our head seems to show more careful workmanship, a greater feeling for the refinements of Greek sculpture, and more appreciation of the beauty of the original.

The head follows the Polykleitan model most carefully. The original bronze received a different treatment from the Doryphoros. In the latter we have proportion, athletic strength, and abstract expression. In the Amazon head we find the same shaped skull, although its form is masked in part by the masses of hair, combed low on the forehead and partly covering the ears. This arrangement of the hair follows fifth century custom, and in art appears in the representations of women of many classes. In the head are summed up the attributes of courage, dignity, and restrained emotion which the Greeks ascribed to the Amazons. It was characteristic of the fifth century sculptors that emphasis should be placed on calmness, and that vivacity should be subordinated to dignity. There was none of the expression of emotion which characterized the later Hellenistic sculpture.

The Greek mind has always held that the Hellene was superior in civilization to the rest of the world. He constantly sought opportunity in his art to show the bringing of order out of chaos, the contrast of civilization and barbarism, the conflict of intelligence and unrestrained force. So we find the contests of the gods and the giants, Lapiths and Centaurs, Greeks and Barbarians, and Greeks and Amazons.

The fact the Greek warriors should be so often represented in combat with these female warriors has given rise to much speculation as to the real origin of the conception. In this connection the idea which has been expressed by several writers on Greek religion is worthy of note. According to them the Amazonomachia reflects in art a contrast between the earlier primitive races of Asia and Greece who worshiped female deities in the main,

and the later Greeks, invaders from the North, who emphasized the worship of male deities. Whether this be true or not, the use of the Amazon type gave unusual opportunity for expression of grace and beauty.

L. E. R.

INDIAN JEWELRY.

INDIA is that great triangular peninsula which juts out southward from Mid-Asia into the Indian Ocean; the land of fabulous wealth, not only in products of the soil but in gold, diamonds, emeralds, rubies and pearls. With this wealth at hand it is easy to see how the people used this material to make their persons more beautiful. The jeweler's and goldsmith's art in India is indeed of the highest antiquity and the forms of Indian jewelry have come down in unbroken tradition for centuries.

Beautiful gems have always been suggestive of Oriental luxury and magnificence and have been used to enhance the charm of Asiatic beauties and to give added splendor to the costly court dress of Oriental potentates. Therefore it is only natural that the princes of India, loving the appearance of wealth and grandeur and living in a country especially rich in gems, collected pearls, rubies, and other beautiful products of Nature's crucible in large quantities. Some of the most highly prized gems have at one time or another been a part of the regalia of these Indian rulers. The lavish splendor of these collections baffles description and has for years been the envy of travelers in the Orient. The princes of India were famous for their collections of jewels long before British power became dominant, and the years which have intervened have seen no abating in their love for beautiful gems. Among the greatest jewel treasures of India are those of the present Gaikwar of Baroda, who is ranked first among all the native rulers of India at social and state functions, and who is credited with being one of the most enlightened of the Indian princes. His



INDIAN NECKLACE

Recent gift

treasures are estimated to be valued at \$12,000,000.

The late Rana of Dholpur, sometimes called the "Prince of Pearls," possessed a collection of pearls unrivaled by that of any of the other Indian princes. The Prince had an offer of \$1,000,000 for a string of single pearls of unusual size and perfect lustre. As it is against all tradition for a native of India to part with jewels of this kind, the offer was not considered. Some experts value his entire collection at \$7,000,000.

Except on state occasions, the Indian Maharajah is often conspicuous for the extreme simplicity of his dress. Popular ideas of the lavish disregard of money value by these princes is based in large part upon their occasional holiday trips when they visit Europe. If one is fortunate enough to be invited to visit an Oriental dignitary, his jewel treasures are not all exhibited at once. He may remain a guest for weeks and never see all the fine jewels belonging to his host. When gems are produced they are often in old jars,

shabby boxes, and other unexpected receptacles. They do not have the modern method of guarding treasures in safes and strong boxes that we have in this country.

Indian jewelry is plainly of three different types, the Archaic, the Beaten Gold and the Filigrain. Belonging to the Archaic type are those objects made of heavy twisted wire. Imitation of knotted grass and leaves seems to be the origin of the simplest and most common form of gold ornament, the early specimens consisting of thick gold wire twisted into bracelets, etc. A second Archaic type of decoration is to be found in the chopped gold jewelry of Guzerat. That is made of gold lumps, either solid or hollow, in the form of cubes or octahedrons strung together on red silk. The Beaten metal type shows much finer work, exhibiting extensive surface ornamentation, with stones and enamel. Precious stones are lavishly used by Indian jewelers who care less for their purity and commercial value than for the general effect produced by a blaze of splendor. Nothing can exceed the skill, artistic feeling and effectiveness with which gems are used in Indian jewelry. The finest gemmed and enameled jewelry in India is that of Cashmere and the Punjab, the Aryan type of which extends across Rajputana to Delhi and Central India. This consists of aigrettes and other ornaments for the head, earrings and ear-chains, nose rings and nose studs, necklaces, all in never ending variations of form, and of the richest and loveliest effects in pearl, turquoise, enamel, ruby, diamond, sapphire, topaz and emerald.

In Europe people are content with bracelets, earrings, necklaces and rings and do not adorn more than their heads, arms, hands and necks. In India, however, there are scarcely any portions of the human body which are not signalized by an ornament.

In the earliest times abundant gold and silver ornamentation was accepted as the sign of a person who was starving, and even at this time the Hindoos stint themselves in food, raiment and dwelling so

that they may not lack the necessary quantity of jewelry. There was thus developed an exceedingly active goldsmith trade, for the goldsmith was as necessary as is the baker nowadays. There is not the smallest village in India without its hereditary goldsmith, even in places where the simplest cotton dress goods or a pocket handkerchief is unpurchasable. This same goldsmith is poor in everything but gold. He has little bread but much gold, which must not be expended.

The goldsmith's trade is carried on in India to-day just as it was perhaps a thousand years ago. The same tools and the same patterns are used, but with constantly changing variations of lines. The goldsmith sits on the pavement in front of his door with a small short-legged bench on which he does his work. He also has a low earthen vessel or dish filled with chaff covered by a little charcoal fire, with which he melts his gold and does his soldering. His blow pipe is made of bamboo with a short earthen nozzle and his crucible is made of clay of white ant hills. The other tools he uses are tongs, pincers, hammers, files, gravers, chasers and doming punches. The most skilful and artistic craftsman is happy to work for two shillings a day, and eight pence a day is considered fair wages for a good workman. The most elaborate work costs only six per cent on the value of the material. The duties of the jeweler were very clearly determined. They were fined for piercing precious stones such as rubies and diamonds and for boring inferior gems improperly. They were also punished for debasing gold.

All gems found were strictly royal property and no doubt found their way to the treasury in considerable numbers. They were almost always cut "En Cabochon." Occasionally stones are met with slightly faceted with original facets polished. Although some of the gems and the jewelry are somewhat crude, most of the ornaments contain many valuable suggestions and are bound to furnish the designer with fruitful ideas.



PERUVIAN VASES

Recent gift

Pre-Spanish

The realism so characteristic of all modern jewelry where flowers, leaves and animals are imitated is never apparent in Indian design. They do not believe in imitating what cannot be rivaled. No Indian craftsman sets a flower in a vase before him and worries out of it some sort of ornament by deep thinking. If the flower has not meant so much to him that he has a clear memory picture of its essential character he may as well ignore it in his decoration.

A recent gift to the Museum of a selected group of examples of Indian jewelry gives an opportunity to study the "beaten gold" type and to appreciate the richness of ornament and of precious stones.

A. F. ROSE.

THE POTTERY OF PERU.

IN his fascinating book, "Ancient Hunters," (p. 61), W. J. Sollas maintains that "the operations of the mind no doubt find their noblest expression in the language of speech, yet they are also eloquent in the achievements of the hand.

The works of man's hands are his embodied thought, they endure after his bodily framework has passed into decay, and thus throw a welcome light on the earlier stages of his unwritten history." This statement applies with equal justice to pre-historic art and that of races nearer our own time, whose artistic growth was developed outside the Mediterranean world.

There is much of deep interest for the ethnologist and the student of artistic expression in the arts of the races living on the continents of North and South America prior to the Spanish conquests. In these the art of the Peruvians takes precedence. The evidence of this lies in a consideration of the architecture, textiles, metal-work and pottery which have survived to our day. Peru, rather more than other countries, lends itself to the preservation of these objects because of lack of rain and chemicals in the earth.

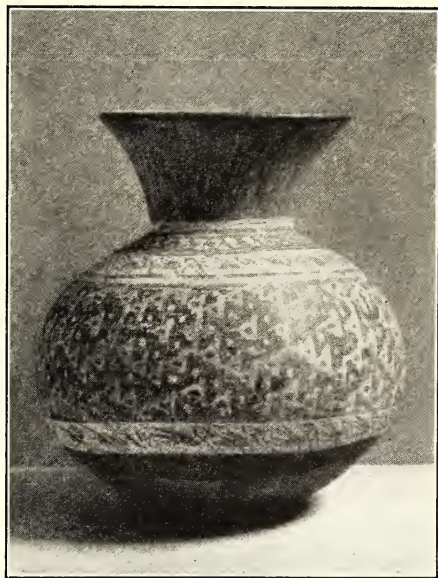
It is not always easy to draw a sharp dividing line between an object which merits consideration as an ethnological specimen or as a work of art. But in the

consideration of Peruvian pottery this is not so difficult, since to the former class belongs the simple peasant pottery of red clay, and cream-white wash. The Tiahuanaco ware, the Nasca pottery and that

states, each of which, however, preserved in large measure the distinctions of tribal and artistic spirit. Some were naturally more artistic than others and the Incas sought to take advantage of this fact. Cieza de Leon (*Cronaca*) relates that when the Inca Yupanqui conquered the Chimú, he took with him to Cuzco many of the craftsmen of the country, "because they were very expert in the working of metals and the fashioning of jewels and vases of gold and silver."

A very striking vase in the group is one which came from Truxillo, where the Chimú people used several kinds of vases, especially those made by the Yunka Indians who lived by the sea-coast. It is of decided interest to note that a large proportion of the so-called Peruvian pottery came from the coast or near it, and especially from that section under the control of the rulers of the Chimú. The shape of the vases is characteristic of the coast-pottery, especially in the double spout of arch-form, uniting in a single one at the top. In decoration it shows the all-over treatment of surface, known as Tiahuanaco, from the name of the great Inca city where this artistic expression has been found in pottery and wall-decoration. The specimen is characteristic in clay, technical merits, shape of body and handle, and the gray-green color for the ground, and especially in the scenes from Peruvian life or mythology, which are painted in reddish-brown. It is of especial interest for the crowded way in which the entire surface is covered with ornament. Boats, hunting-scenes, battles, birds, and geometric ornament fill the space. The plumed helmet and the ornate treatment of the dress recall similar features in Mexican and Central American art, except that in the work from Peru the drawing is not so exaggerated or the symbolism carried to such a degree.

A second vase, without a foot, with polychrome geometrical treatment of surface and bands of birds, in both features decidedly similar to the designs in contemporary textiles, presents an Inca type



PERUVIAN VASE

Inca period

Recent gift

from the huacas in the neighborhood of Lima are always of interest because of the careful workmanship, studied decoration, and the general art merit. They were made by hand, with the assistance of a box of dry sand, for the potter's wheel was not known to the Peruvians. For this reason the training of hand and eye, seen in shape and pattern, is of very great interest.

An unusual opportunity to study a representative group of this ware, except for the Nasca type, is offered through a recent gift to the Museum from Mrs. Jesse H. Metcalf. The collection numbers seventeen vases, and includes many types and styles of decoration.

The several types of pottery bear out the other evidences of history that the ancient Peruvian civilization was in reality a grouping together of various Indian

of the period immediately preceding the Spanish conquest. Here the refinements of shape, proportion and color are of interest.

In Peruvian pottery there are two methods of treatment of surface. One is the painted decoration on a smooth surface and the other is the modeling of the design in the round or in relief on the vase. The latter was best expressed in Peru in the black ware, which has been found in many parts of the country, and especially in the huacas near Lima. In technique it reminds one of the Etruscan "bucchero," but in design it shows Peruvian expression alone. The surface with its dull-black finish requires decoration in high relief. The ware was very carefully shaped and of uniform color, and was doubtless in the main of coast manufacture.

In Peruvian decoration, especially on the black ware, there is found a wide range of subjects, from portrait heads and figures, pathological examples and symbolic representation of the gods to carefully studied representation of animals and birds. This introduction of these last features in the art of the Chimú not only shows the artist's interest in the life about him, but may be a reflection of pre-Inca religion, which was an animal and bird worship in contrast to the Inca sun worship.

The group includes several vases of the black type which show the Inca chieftains and interesting details of dress. One of these, distinctly accurate in racial type, may be compared in modeling and detail with the silver vase of "Atahualpa," which is now one of the treasures in the Lima Museum. Still another introduces the grotesque in facial expression.

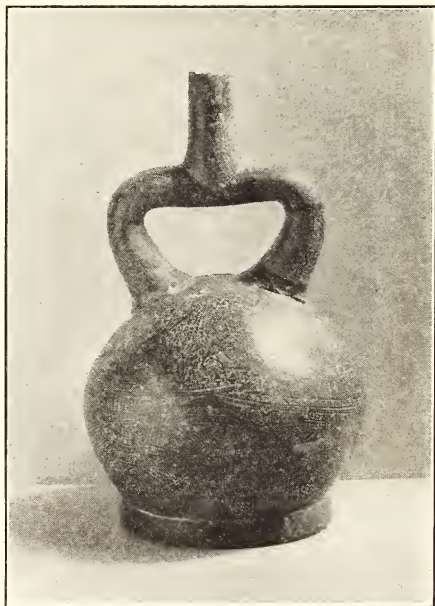
Beside the human figure there appear bird and animal forms such as the owl, pelican, frog, deer and lama. As is usual in art expression among primitive peoples the forms of the animals are far more carefully studied and better rendered than the human figure.

A characteristic type of pottery in Peru was the whistling-vase, which was double in form. Cases where these have been

found in pairs are extremely rare, yet the collection contains a pair on each of which a baby seal is very carefully modeled. As in other vases of this type, water is placed in the part not especially decorated up to a certain point, then if the vase is tipped, the water rushes into the second vase, through a special passage, making a musical sound. In this case the sound imitates a baby seal.

A moulded vase with painted details on the red clay ground, apparently is a record of a man who was killed by a mountain lion while traveling in the mountains. The body of the man lies on the top of one of the three mountains while the puma is shown on the side of the hills surrounded by trees. The puma and man are raised in relief, but the trees and details are painted.

Opportunity to study vases of such interest of pre-Inca times and later is not frequent, and the group in the Rhode Island School of Design will merit the attention of all who find attractive the study of the arts and life of those who preceded the Spaniards in Peru.—L. E. R.



PERUVIAN WATER-BOTTLE
Tiahuanaco ware

Recent gift

EXHIBITIONS OF THE QUARTER.

JANUARY 9 TO JANUARY 29

Paintings, Sculpture and Drawings by
the Contemporary Group.

JANUARY 23 TO FEBRUARY 5

Needlework of Foreign-born Citizens of
Rhode Island.

FEBRUARY 1 TO APRIL 1

Russian Ikons. Lent by Mr. William
Milne Grinnell.

FEBRUARY 1 TO FEBRUARY 26

Paintings, pochades and etchings by
Miss Gertrude Fiske.

FEBRUARY 3 TO FEBRUARY 20

Wax Portrait Medallions by Ethel
Frances Mundy.

FEBRUARY 1 TO APRIL 1

Spanish, German, Flemish and Italian
wood-sculpture and paintings, includ-
ing work by Spinello Aretino, Marco
Basaiti, Pinturicchio, Andrea Pre-
vitali, Bernard Van Orley and El
Greco.

MARCH 1 TO MARCH 29

Water-colors and pastels by American
and Foreign Artists.

MARCH 6 TO MARCH 27

Architectural Drawings from the So-
ciety of Beaux-Arts Architects. Lent
by the American Federation of Arts.

LIBRARY.

Many interesting books have been added
to the Library. The importance of the
additions will be seen from the partial list
given below.

Arata, Giulio V., ed.—*Architettura Arabo-
Normanna e il Rinascimento in Sicilia*.
n. d.

Boston. Museum of Fine Arts—Cata-
logue of Arretine pottery by George
H. Chase. 1916.

Colasanti, A., ed.—*Arte Bisantina in Italia*.
n. d.

Garner, Thomas and Stratton, Arthur—
*Domestic architecture of England dur-
ing the Tudor period*. 2v. 1911.

Hamlin, A. D. F.—*History of ornament*.
1916.

Lockwood, L. V.—*Colonial furniture in
America*. 2v. 1913.

Macquoid, Percy—*History of English
furniture*. 4v. 1904-1908.

Martin, Camille, ed.—*Art Gothique en
France*. n. d.

Morelli, Giovanni—*Italian painters*. 2v.
1900.

Nevill, Ralph—*French prints of the eigh-
teenth century*. 1908.

Richardson, A. E.—*Monumental classic
architecture in Great Britain and Ire-
land during the eighteenth and nine-
teenth centuries*. 1914.

Stirling-Maxwell, Sir William—*Annals of
the artists of Spain*. 4v. 1891.

Thomson, W. G.—*Tapestry weaving in
England*. 1914.

Tizac, H. d'Ardenne de, ed.—*Étoffes de
la Chine; tissus et broderies*. n. d.

Twopeny, William—*English metal work*.
1904.

(The) *Works in Architecture of Robert and
James Adam*. 1916.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

Entered as second-class matter January 16, 1913, at
the post office at Providence, Rhode Island, under the
Act of August 24, 1912.

Copyright, 1917, by Rhode Island School of Design.
All rights reserved.

OFFICERS

Mrs. GUSTAV RADEKE	.	.	President
THEODORE FRANCIS GREEN	.	.	Vice-President
G. ALDER BLUMER, M. D.	.	.	Secretary
STEPHEN O. METCALF	.	.	Treasurer

L. EARLE ROWE	.	.	Director
---------------	---	---	----------

TRUSTEES

Term expiring 1922	HOWARD HOPPIN, HARALD W. OSTBY
Term expiring 1921	HOWARD O. STURGES, WILLIAM WURTS WHITE
Term expiring 1920	WILLIAM T. ALDRICH, HENRY D. SHARPE
Term expiring 1919	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1918	HOWARD L. CLARK, THEODORE FRANCIS GREEN
Term expiring 1917	Miss LIDA SHAW KING, G. ALDER BLUMER, M. D.

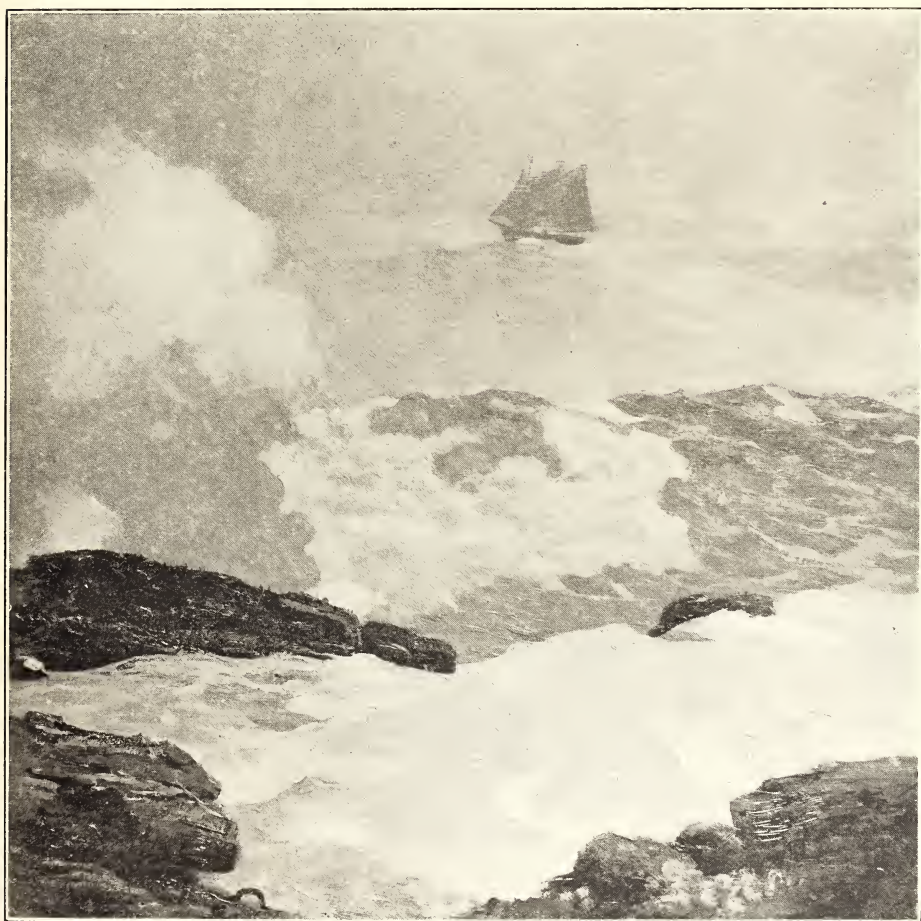
Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. V

JULY, 1917

No. 3



ON A LEE SHORE

JESSE METCALF FUND, 1901

01.003
WINSLOW HOMER

WINSLOW HOMER.

THERE are many artists who deserve serious consideration in any attempt to discuss the history of American painting, and among these Winslow Homer occupies an important place. It may not be correct to call him America's most representative artist, but in many respects that is what he is. An artist, so important not only for his own work, but for his influence on those who came after him, should be represented in our American museums by the best examples obtainable, both in painting and water-color. At the present time the Rhode Island School of Design possesses six examples of Homer's work, each in its way being characteristic.

One of the decidedly important paintings in the permanent collection of the Museum, "On a Lee Shore," shows Homer at his best, according to his enthusiastic admirers. Its purchase in 1901, from the Jesse Metcalf Fund, secured a masterpiece of expression and study comparable with any in other public or private collections. The painting was finished in 1900, as may be gathered from the letter sent by the artist to the dealers, Messrs. M. O'Brien & Son of Chicago, dated October 19, 1900. In it Homer says—"I have a *very excellent* painting "On a Lee Shore," 39 x 39 . . . I will send it to you if you desire to see it. *Good* things are scarce. Frame not ordered yet, but I can send it by the time McKinley is elected.

"Yours respectfully,

"Winslow Homer."

The painting is one of the great canvases resulting from Homer's study of the Atlantic Ocean at Prout's Neck, twelve miles from Portland, Maine. Here the rocky cliffs are quite high, even for Maine, and the artist found abundant opportunity to analyze the restless ocean, the blanket of fog, and the foam of water breaking over hidden ledges. To Homer, an angry sea had its own message, and he was at his best when he painted the ocean in a storm. He closely studied its ever-changing moods,

preferred its periods of unrest, and frequently painted it without any human figure in the foreground to give scale and a personal element. All of this is seen in the canvas, "On a Lee Shore," and the student of the painting appreciates "the majestic sense of elemental power, the irresistible onrush, the splendor of untameable forces, that make of this marine piece one of the most unforgettable and impressive visions of the sea ever placed upon canvas. It is a page of transcendent beauty and overwhelming might. In it abides the high and solemn poetry of the vasty deep. The composition is singularly strong and novel. The commotion and turmoil of the surf in the foreground is a shade beyond anything in the history of marine painting, and a touch of human interest is added by the little schooner in the offing which is making a brave fight to keep away from the dangerous coast. The passion for truth which had been the main guiding principle of the artist's whole life here found its greatest culmination and its most perfect form of expression."—*Life and works of Winslow Homer, W. H. Downes, p. 209.*

We are told that Homer was practically a self-taught artist, developing a power of analysis and grasp of essentials which made him great. His earlier works are therefore of interest, as illustrating some of the stages through which he passed. In the Museum collection there is a small painting of a boy and girl fishing, dated 1879. In it the artist clearly shows the influence of the period in which he is living, and it is perhaps reminiscent of his work of the previous summer at Houghton Farm, Mountainville, New York, not far from Cornwall. A water-color, showing a girl seated on a hillside, with the daisies and tall grass about her, is certainly of that period, for it is dated 1878. The same model is seen in other water-colors of that time.

In 1880 Homer worked at Gloucester and Annisquam. The Museum owns two water-colors, both dated and executed at that time. One is of a New England hillside, with a girl feeding sheep. It is rather

sketchy in treatment and thin in color, but is free and full of spirit. The other is a ploughing scene on a New England hillside. The slope of the ground gives opportunity for the representation of a sky full of color and cloud masses in movement. The broken surface of the newly-ploughed area makes a sharp contrast with the rest of the composition. In the foreground is a young man in profile, with

England, and remarkable studies of hunting life in the Adirondacks. To this last series belongs the water-color showing the dogs in the boat.

It has often been said that Homer's genius lay in his quick grasp of essentials, elimination of unnecessary detail, power to express distinct characteristics and an impatience of academic restraint. All of these features appear in the group of repre-



FISHING. [9¼ x 7¾]

ISAAC C. BATES BEQUEST

WINSLOW HOMER

13.935

trousers tucked into high boots, engaged in adjusting the harness of the horse. In the distance is seen approaching a second horse and driver. The whole water-color is significant of the artist's close study of his subject, and especially of his ability to catch the local spirit.

The last water-color is dated 1889, and was made while Homer was living at Prout's Neck. A number of hunting dogs are grouped in a square-nosed punt on a quiet pond, whose wooded shores give exceptional opportunity for the study of masses of foliage. In the period of 1880 to 1889 the artist had grown in powers of conception and expression. His range of subject was equally varied, including scenes from the West Indies and negro life, paintings of the sea, sketches of New

England, and remarkable studies of hunting life in the Adirondacks. To this last series belongs the water-color showing the dogs in the boat.

L. E. R.

AN URBINO FRUIT DISH.

THERE has been added to the permanent collections, through a recent gift, a fine example of Italian maiolica of Urbino manufacture. It is a fruit dish 4¾ inches high and 13 inches in diameter, with scalloped edges and sides. Its place of manufacture and the class of pottery to which it belongs are of such interest and importance as to be worthy of consideration. The word maiolica is applied to a ware which is of soft pottery and covered with an opaque glaze. This



GIRL AND DAISIES. Water-color [$6\frac{1}{4}$ x $5\frac{3}{4}$]
ISAAC C. BATES BEQUEST

WINSLOW HOMER

13.811



GIRL AND SHEEP. Water-color [$8\frac{1}{2}$ x 13]
ISAAC C. BATES BEQUEST

WINSLOW HOMER

13.813



BOY AND HORSE. Water-color [9 x 13]

ISAAC C. BATES BEQUEST

WINSLOW HOMER

13.812



WAITING FOR THE HUNT. Water-color

GIFT OF JESSE METCALF, 1894

WINSLOW HOMER

94.005

is characteristic of the products of Spain, the Balearic Islands and Italy. The term maiolica is the common Italian name for this ware, and is therefore particularly applied to those dishes which were of Italian manufacture and Renaissance and later in date. It is apart from the subject to note the many cities where maiolica was produced. Chief among them were Urbino, Gubbio, Pesaro, Castel-Durante and Faenza. All of these factories were under



FRUIT DISH Italian, Urbino, 16th Cen.
Recent Gift

16.247

the protection of the local ruling family, and attained prominence in proportion to the power of these lords. It is therefore not surprising to find that Urbino was of first importance owing to the patronage of the Montefeltro family, and especially of Duke Federico and his son. Such importance did the manufacture attain that we even have records of the names of some of the artists who flourished there, such as Xanto and the Fontana family.

It is not fair to Italian maiolica to judge it by the same standards of excellence as a painting or a piece of sculpture; it must be compared with similar products from other lands. A lead glaze was first used in Italy in the fourteenth century, according to Italian writers, and the fine lustrous glaze of oxide of tin and silicious sand came in use not long after. The red ware of the country was covered with this

stanniferous glaze, thus securing a smooth surface, clear white in color and of true enamel texture, on which the decoration in colors could be applied. Urbino ware was made in the fifteenth to seventeenth centuries, the best being produced in the sixteenth. Throughout this period the potters made little change in the body or glaze of their wares. It is somewhat curious that they never cared to learn from the Saracens and Persians the hard, brilliant silicious glaze which gave these oriental wares such lasting qualities of surface. On the other hand, the potters made use of methods used by the Moors of Spain and Majorca.

The fruit dish of recent acquisition is unlike much of the Urbino ware, in that it is decorated on the outside as well as within. This is probably due to the opportunity for additional decoration offered by the height of the bowl. Like the rest of the pottery from Urbino this dish has an even, smooth glaze. In general, where grotesque decoration is used, the ground is pure white. Our dish comes into this class. It has a medallion in the center with a representation of Galatea and Cupid riding on dolphins, freely painted in ochre, brown and light blue. The rest of the decoration is a graceful all-over treatment with dolphins, birds, putti figures, scrolls and mythological creatures, in the same colors as the medallion, to which little details of black are added. In addition there are four medallions with human figures in white on a black ground.

The use of the Greek legend of Galatea and Cupid is worthy of notice as emphasizing the Renaissance interest in classical subjects, reflected in so commercial an object as this fruit dish. The grotesques are distinctly reminiscent of Pompeian and Roman decoration, interpreted with a freedom characteristic of the Renaissance. The term "grotesque" is really a misnomer, since it properly applies to the characteristic Gothic decoration as worked out in wood and stone. There, the grotesque calls for such exaggeration

of the human form as excites laughter or tears. In decoration similar to that on the fruit dish there is no appeal to the emotion, but rather to a love of the graceful, flowing line, the expression of imagination, the delight of a free-brush design, well rendered, and the happy balance of color. The form of decoration shows two sources of origin, the Roman, with its area cutting, and use of mythological creatures, birds and griffins, and the Oriental with its use of ribbons, stems and flowers. This style was also copied in the wares of Rome and Ferrara. Although the fruit dish in the illustration was doubtless not the work of such a master as one of the Fontana family, it is characteristic of the general spirit and excellence to be found in all the work of the period.

L. E. R.

ANNUAL COSTUME PARTY.

IT was especially appropriate that the annual costume party of the students, alumni and friends, which was held in Memorial Hall on the evening of April 22nd, should voice the spirit of patriotism and answer the question, "Why is America?" In settings quite as elaborate as have ever been made by the students of the school, and expressed in an impressionistic manner, decidedly modern and poster-like in spirit, there passed before the audience a long series of historic personages and attendant groups, all in costume. Among these were Uncle Sam, Leif Ericson, Columbus, Roger Williams, Washington, Lafayette, Abraham Lincoln and others. Symbolic figures of Liberty, Columbia and Justice were also used. In their proper places in the spectacle were introduced Norsemen, Indians, Dutch, French, Italians, Spanish, Puritans, Germans, Austrians, Russians, Norwegians and Swedes, Danes and Irish, Scotch and Japanese. While the spectacle was in pantomime, there were featured group and solo dances. The climax of the evening came with a rapid grouping of citizens with army and navy about the figure of Columbia. As this group was formed the large

American flag dropped behind it, while audience and actors joined in the national anthem. The grand march and general dancing concluded the evening. The conception of the spectacle came from Mr. William E. Brigham, head of the Department of Decorative Design, who also was producer and stage manager.

The spectacle of the evening voiced the willingness of the School of Design to assist at a time of national crisis, for the proceeds were donated to the National Red Cross. In addition those who participated learned much of stage-craft and costume details.

NOTES.

—

ELECTION OF TRUSTEES.—At the annual meeting of the Corporation of the Rhode Island School of Design held on Wednesday, June 6th, Miss Lida Shaw King and Dr. G. Alder Blumer were re-elected as trustees for six years.

EXHIBITION OF COLOR PRINTING.—Through the courtesy of the Newark Museum Association the Rhode Island School of Design was privileged to show during the month of May an exhibition illustrating the art of color-printing. Not only did the specimens of this important branch of applied art show the steps from the original drawings and several plates or blocks to the finished work, but there were also shown specimens of the materials used, and photographs illustrating methods of use. The exhibition proved of great interest to students and visiting public.

SUMMER EXHIBITION.—The Museum avails itself of the opportunity presented in the summer to have an exhibition of the gifts and loans for the year. So numerous are these, that they have overflowed from the two special galleries to other parts of the Museum. The unusual quality and variety of the accessions will be a source of gratification to every friend of the School of Design.

LIBRARY.

The most important additions to the Library for the quarter are given below.

Benjamin, Asher — Reprint of the Country builder's assistant, the American builder's companion, the Rudiments of architecture, the Practical house carpenter, Practice of architecture. 1917.

Eberlein, H. D.— Architecture of Colonial America. 1915.

FitzGerald, Desmond—Dodge Macknight, water-color painter. 1916.

Guiffrey, Jules — Histoire de la tapisserie depuis le moyen age jusqu'à nos jours. 1886.

Hammond, J. M.— Colonial mansions of Maryland and Delaware. 1914.

Holm, Adolph — History of Greece from its commencement to the close of the independence of the Greek nation. 4v. 1894-96.

Murray, A. S.— Handbook of Greek archaeology. 1892.

Tiffany, L. C.— Art work of Louis C. Tiffany. 1914.

Wilstach, Paul— Mount Vernon: Washington's home and the nation's shrine. 1916.

Wise, H. C., and Beidleman, H. F.— Colonial architecture for those about to build. 1913.

SIGNS OF PROGRESS.

JUNE, 1916—JUNE, 1917.

Age of institution, forty years.

School

Total Registration	1241
Day Classes	235
Evening Classes	756
Saturday Classes	218
Special Class in Manual Training	32
States represented,	8
Number of teachers,	65
Diplomas	33 (from six departments)
Certificates	27 (from six departments)

Museum

Attendance	65,682
Number of children from public Schools	1849
Number of additions	545
Special Exhibitions held	19

Library

Volumes added	283
Post cards added	214
Lantern-slides	890
Reproductions added	353
Volumes circulated	4782
Reproductions circulated	13,381
Periodicals circulated	628

Membership

Number of honorary members	1
“ “ life members	42
“ “ governing members	158
“ “ annual members	588

The Bulletin of the
Rhode Island School of Design
Providence

All communications should be addressed to the General Editor, Mr. L. Earle Rowe.

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.
Copyright, 1917, by Rhode Island School of Design.
All rights reserved.

OFFICERS

Mrs. GUSTAV RADEKE	President
THEODORE FRANCIS GREEN	Vice-President
G. ALDER BLUMER, M. D. . . .	Secretary
STEPHEN O. METCALF	Treasurer
L. EARLE ROWE	Director

TRUSTEES

Term expiring 1923	Miss LIDA SHAW KING, G. ALDER BLUMER, M.D.
Term expiring 1922	HOWARD HOPPIN, HARALD W. OSTEY
Term expiring 1921	HOWARD O. STURGES, WILLIAM WURTS WHITE
Term expiring 1920	WILLIAM T. ALDRICH, HENRY D. SHARPE
Term expiring 1919	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1918	HOWARD L. CLARK, THEODORE FRANCIS GREEN

MEMBERSHIP

Honorary Members	
Governing Members for Life, who pay at one time \$100.00	
Annual Governing Members, who pay annual dues of \$10.00	
Annual Members, who pay annual dues of \$3.00	

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. V

OCTOBER, 1917

No. 4



PORTRAIT HEAD

Græco-Egyptian, 2nd Century, A.D.
Gift of Mrs. GUSTAV RADEKE

GRÆCO-EGYPTIAN PORTRAITS.

THE student of the Hellenic spirit usually finds the Periclean age, with its brilliant group of architects, artists, statesmen, authors, poets and other leaders, so interesting that he gives but little attention to the Hellenistic expression, especially that which he finds in the Greek colonies. Yet there is much of great interest to be found in the study of these frontier posts of Greek civilization, particularly those which were in Egypt. The Greek colonists spread around the Mediterranean in accordance with the idea expressed by Plato (*Laws* 740), "Last of all, if there be any excess of citizens and we are at our wit's end, there is still the old device of sending out a colony." This, however, was done systematically and with organization. Thus were built up important cities and communities whose interests were commercial and agricultural.

In Egypt the names of Alexandria, Naukratis, Arsinoë, Heliopolis and others are indicative of the importance of the cities which were established, while the rich agricultural oasis of the Fayum early attracted the Greek colonists. Here in the second century A. D. were to be found, in addition to the Greeks, Hellenized Egyptians, Romans, Jews or Phoenicians, and negroes. The evidence of such a cosmopolitan population is found in a series of painted portraits on wood and realistically modeled plaster busts, an example of each of which has lately been added to the permanent collections.

It had been the practice of the Egyptians for centuries (since the Fourth Dynasty, at least) to mummify their dead, and to place on the mummy-case a mask of wood or cartonnage which, although originally it was doubtless intended to be a portrait, soon became most unrealistic and conventional. When the Græco-Roman colonists adopted the Egyptian practice of preserving their dead in the form of mummies they gradually made several changes in practice. In the Fayum, in the first and second centuries A. D.,* they inserted

in the linen wrappings and directly over the face a wooden panel of sycamore or some similar wood on which was painted a startlingly realistic portrait of the de-



PORTRAIT IN WAX-ENCAUSTIC
Græco-Egyptian, 2nd Century A.D.
Gift of Mrs. JESSE H. METCALF

ceased. While these are not to be considered as masterpieces they well merit our consideration since they give us almost the only surviving examples of painting in wax-encaustic, a process which is described at some length by Pliny (*N. H.* XXXV). Also they show the tenacity with which the colonists in Egypt adhered to the Greek standard and expression, since the style, workmanship and technique is in no sense Egyptian; and furthermore, they with the Greek vases and fragmen-

*For the dating of these portraits see C. C. Edgar, *Journal of Hellenic Studies*, vol. 25, 1905, p. 225 sq.

tary wall decorations, give us the only evidence of Greek painting at present, aside from literary sources. It is known that there was a strong Alexandrian school of painting, and these paintings may with certainty be regarded as reflections of the work of this school. These panels, in the Fayum at least, supplanted all other forms of mummy-decoration for a period.

The example owned by the Museum shows a portrait of a young woman, three-quarter body and full face view. The arrangement of the hair is similar to that worn by the Roman ladies in the second century. The large open eyes give evidence of the eastern practice of the use of kohl.

The method used in its manufacture was that of wax-encaustic, or ground color mixed with wax and blended by means of a hot iron. This process was common at the time and offers the unusual advantage



SIDE VIEW OF PORTRAIT HEAD

of permanent color. While the portrait is not as carefully drawn as some which have been found, it has the feeling for direct realism, for the characteristic de-

tails of the individual, and for the spirit and vivacity which is to be found in all these portraits. Its provenance is unknown, but it must be considered with the group of portraits which came from the Fayum.

The plaster mask in the permanent collections is of even greater interest. As a portrait, it must have been a striking likeness. In subtlety of modeling, finish of surface, and general feeling of life it ranks with the best of the large series of masks which have been found. Many of the others have inlaid eyes, of glass or other substance, but our specimen shows the eyes modeled in the plaster, thus eliminating the stare which is so pronounced with the inlaid eye.

The chaplet of flowers is made up of rose-colored hyacinths, a flower which was common to Mediterranean lands, and which was apparently much used for garlands, as it is often seen in other masks of like nature. Whether it was especially reserved for funerary wreaths is not clearly established. As in the case of the preceding portrait-panel the provenance of this mask is not known.

Alike for the period of art they represent, the opportunity to come close to the people of the times, and for comparison with later portraiture, these humble examples of Græco-Egyptian work will always be of interest.

L. E. R.

ART AND ARCHÆOLOGY.

THE phenomenal growth of the American Art museums in the last forty years has produced many problems difficult of solution. One of these is so to exhibit and present the material in the collections that the full artistic and archæological value is brought to the attention of the interested visitor. As the collections have increased, and our buying committees have realized the importance of acquiring works of art of all periods from the Egyptian to the present, and

from the Orient as well as the Occident, it has become correspondingly obvious that some more detailed classification of the inherent interest of the material is necessary.

There are two features which make this problem more or less difficult. The first is the fact that not every visitor or museum official has clearly in mind the points of similarity or difference between art and archæology, and the second is an unfair standard by which the object in question is judged.

The subjects of art and archæology have much in common up to a certain point, and then there is quite a sharp divergence, the one in the direction of æsthetic appreciation alone, and the other towards the historical. Each has its devoted followers, who seek the museum for inspiration and enjoyment. On the one hand, there are those who say with Sir Walter Armstrong that, "True works of art are the things in which we enjoy the real emotions of those who make them." If this point is emphasized to the exclusion of all others, the æsthete will agree with George Santayana in saying, "If we approach a work of art or nature scientifically, for the sake of its historical connections or proper classification, we do not approach it æsthetically . . . If the direct effect were absent, and the object in itself uninteresting, the circumstances [of origin] would be immaterial." On the other hand, there are those who find with Mr. C. T. Newton that archæology is, "The collection, classification and interpretation of all the evidence of man's history not already incorporated in Printed Literature."

Between these two definite positions there is found an increasingly large group of intelligent visitors who do not care to follow either line of specialization, but like to see in an object in a museum something that appeals to their æsthetic sense and at the same time presents a certain human interest because of its historical background. While such a position would not meet with the approval of either enthusiast,

as not leading directly to the interests which they have most at heart, it has much to commend it.

So far as the institutions themselves are concerned, the far-sighted art museums have been giving the question a great deal of attention. It was in answer to such a problem that the idea of a study-series in a museum was carefully developed. To this might be relegated, in the judgment of the museum authorities, such objects as were of lesser importance or were more interesting to the student. Thus everything is accessible and yet much needed space is gained in museum galleries for better installation of the chief treasures, or the possibility of showing new and important acquisitions.

It is also with the desire of establishing proper values in the minds of those especially interested in the collections, from whatever point of view, that the live museums have docent service, special lectures, Sunday talks and illustrated bulletins. Through these mediums, both artistic and archæological interests are presented.

The confusion is also enhanced by the mistaken point of view whereby everything is judged from a graphic standard, no matter what the date or conditions under which it was created. We certainly have no right to apply the standards of painting, Renaissance or modern, to objects of art interest from Greece or Egypt, nor may the Occidental standard be applied with justice to the Oriental expression.

Keats could write his "Ode to a Grecian Urn" and revel in its graceful shape and superb artistry, but he could at the same time appreciate its historic background and all the wealth of suggestion which it called forth. One does not, however, need a poet's vision to appreciate the interest of both art and archæology.

If in our consideration of the increasing wealth and importance of the collections in American museums we seek first to develop a proper standard of quality and judgment, and then try to appreciate the artistic and archæological interest of the object in question, our visits to the mu-

seums will be sources of increasing delight and profit. The power to realize the artistic side comes from repeated observa-

be limited, but that the example chosen shall be the best attainable. Such an example of the work of Mary Cassatt was



MÈRE ET DEUX ENFANTS

by Mary Cassatt (1855-)

JESSE METCALF FUND, 1903

tion, while the historical background and the human interest involve a certain amount of literary research.

PAINTING BY MARY CASSATT.

THE Jesse Metcalf Fund has secured to the permanent collections a number of very representative paintings by American artists. It is a feature of this Fund that its range of date shall not

be secured in 1903, and is called "Mère et deux enfants."

Miss Cassatt has become known to us as the "Painter of Children and Mothers," and probably few other painters have presented so beautifully the intimate and tender relationship between mother and child.

She was born in Pittsburgh, Pa., in 1855. Although her family was of French origin, her parents were born in America, and in spite of the fact that her life has been

spent mainly in Paris, she considers herself purely American. She began her art study in Philadelphia, and before settling permanently in Paris, traveled extensively in Spain, Italy and Holland.

Certain paintings sent by Miss Cassatt to the Salon in 1872 and 1873, attracted the attention of Edgar Degas, one of the leaders of the new Impressionist School. Later several of her paintings were refused and this led Degas to invite her to exhibit with his friends in the group of Impressionists. Even before Miss Cassatt knew anything of the personality of the painter, she had a decided fondness and profound admiration for the works of Degas, to whom she turned later for advice. From the beginning, Miss Cassatt has been attracted by strong and original works, but it is remarkable, nevertheless, that a young American girl, at the start of her career, should choose to become affiliated with such a group of artists, rather than follow the course of art followed by more conventional painters. While associated with this group she was able to work with absolute independence and was not bound down with convention. Her choice of subject gives her a place entirely apart among the Impressionists, most of whom are landscape painters.

In Miss Cassatt's early paintings, while there is a delicacy of vision and a natural grace, there is a lack of that tenderness, which is so salient a quality in her later work. Realizing the natural tendencies of women toward the beautiful and the sentimental in art, she chooses as her source of inspiration the severest realists. She is in the habit of placing her models before her and painting directly from nature, often out of doors. Her subjects are taken from life, peasant and aristocrat alike, and though restricted in her choice of motive, her range of expression is wide.

In the drama of child life, it is the intimate and sacred relationship between mother and child, that Miss Cassatt has chosen to represent. Her children are always healthy, happy and radiant, never puny or weak. In her groups, composed

usually of two or three figures, her interest is centered in the baby, especially in the infant under five years, as in the painting reproduced. André Mellerino says, "What she has sought and found in the woman, or mother, is less the delicate grace or fragile feminine side, than the austere, and it is this side which ennobles maternity." As a rule the artist seems to be interested in the mother on account of her relation to the children.

Miss Cassatt does not consider herself a portrait painter, although some of her faces bear such a striking resemblance to the models that we feel inclined to wonder whether we may not justly call them portraits. Her work is characterized by vigor of drawing and the elimination of all superfluous detail. She paints as she sees things, using no tricks of light and shade or of decorative effects. Her color is daring, especially the combination of colors, in which quality she resembles Degas.

She has created an art distinctly American, despite the fact that her work-shop is in Paris, and her models, for the most part, are French. Her paintings to-day make a universal appeal and will continue to live because she has grasped the fundamental qualities of good painting.

M. S.

STILL-LIFE BY GARI MELCHERS.

THE painting of fruits and flowers has been for centuries a favorite pursuit of painters from the days of Zeuxis of Greece, at least, to the painters of today. The purpose of this study has been varied. Sometimes the still-life has been subjected to a decorative purpose, and in consequence, more or less conventionalized, or again there is the joy of painting the flowers in themselves. The Japanese and Chinese have surpassed all the European artists in their grasp of inherent beauty, appreciation of natural form, in the happy combination of color sense and feeling for line with the decorative value.

But the Dutch and Flemish masters of the seventeenth century found in the painting of still-life, especially flowers, a remarkable opportunity to exercise their artistic abilities.

Many of the contemporary artists in America have enjoyed the painting of still-



STILL-LIFE

by Gari Melchers

Purchased with the JESSE METCALF FUND, 1917

life, and an interesting example of this class has recently been secured through the Jesse Metcalf Fund, in the painting by Gari Melchers which is reproduced.

Gari Melchers was born in Detroit, Mich., in 1860. His mother was of Dutch ancestry, while his father was German, and a sculptor of uncertain merit. The son began his art career at seventeen. After a sound training at Düsseldorf, he studied in Paris under Lefébvre and Boulanger. Success came early, for in his twenty-ninth year he received the Grand Medal of Honor at Paris, an honor conferred on but two other American painters—Whistler and Sargent. Success, however, did not spoil his art, for instead of falling into mannerisms by constant repetitions of the style of his first successes, he has treated each problem only after a

searching analysis of the subject at hand, and in a way best suited to bring out its individual character.

Melchers early went to Holland where he studied the people and their customs, and where he doubtless came under the influence of the old Dutch masters of still-life. He attacked the problem, however, in his own way, and with a spontaneity and decorative effect that is often lacking in the older masters. The Still-Life owned by the Rhode Island School of Design is a splendid example of these qualities. Painted with a full brush and with little striving for small detail, the result is amazingly fresh and individual. The composition, while carefully worked out and extremely pleasing, gives one the feeling that it happened by chance, and that the artist was so attracted by its beauty that he could not refrain from portraying its joyous freshness and glorious color.

Loyalty to America and its ideals has been splendidly shown this year by the older students and the recent graduates of the Rhode Island School of Design. Many are engaged in national service either at home or abroad. This has affected the number registered in the more advanced classes, we are proud to say. The registration up to October first has fallen one hundred and twenty-nine behind that of last year. The students who are working in the classes also show an earnest purpose to prepare themselves for the serious and difficult tasks that lay before every citizen worthy of his country at this time. They feel that they can best do their part by this preparation. America can well be proud of the courage and devotion of its young men and women in this tragic year of its history.

“I should like to say here that if before starting to make a collection you can make up your mind that its ultimate destination is to be some public museum, it will not by any means detract from your pleasure in making it.”—W. P. JERVIS.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

Entered as second-class matter January 16, 1913, at
the post office at Providence, Rhode Island, under the
Act of August 24, 1912.

Copyright, 1917, by Rhode Island School of Design.
All rights reserved.

OFFICERS

Mrs. GUSTAV RADEKE	President
THEODORE FRANCIS GREEN	Vice-President
G. ALDER BLUMER, M. D.	Secretary
STEPHEN O. METCALF	Treasurer
L. EARLE ROWE	Director

TRUSTEES

Term expiring 1923	Miss LIDA SHAW KING, G. ALDER BLUMER, M. D.
Term expiring 1922	HOWARD HOPPIN, HARALD W. OSTBY
Term expiring 1921	HOWARD O. STURGES, WILLIAM WURTS WHITE
Term expiring 1920	WILLIAM T. ALDRICH, HENRY D. SHARPE
Term expiring 1919	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1918	HOWARD L. CLARK, THEODORE FRANCIS GREEN

EX-OFFICIO

His Excellency Governor R. LIVINGSTON BEECKMAN
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O.
WINSLOW
President of Brown University, WILLIAM H. P.
FAUNCE
Professor WILLIAM CAREY POLAND, of Brown
University
E. CHARLES FRANCIS, of State Board of Education
Judge FREDERICK RUECKERT, of State Board of Edu-
cation
Librarian of Providence Public Library, WILLIAM E.
FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time
\$100.00
Annual Governing Members, who pay annual dues of
\$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and

from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year-book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 3,330 volumes, 16,039 mounted photographs and reproductions, 2,571 lantern slides, and about 3,250 postcards. During the months of June, July and August the library is closed.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. VI

JANUARY, 1918

No. 1



PASTEL PORTRAIT OF RICHARD WARD

JESSE METCALF FUND, 1917

J. S. Copley (1737-1815)

PASTEL PORTRAIT

BY COPLEY

THE latest addition to the group of representative American works of art which have been secured with the Jesse Metcalf Fund is a pastel portrait of Richard Ward, by John Singleton Copley. It is signed, and dated 1754, and was a product of his early development since it was made when he was but seventeen.

Copley at this time was living at Lindel Row, near the upper end of King Street, Boston, and had already produced work of decided promise. Two years before he had painted a portrait of his step-brother Charles, and when sixteen had made a portrait of Reverend William Welstead. There is much obscurity about his early training. The only evidence we have is in a letter from Lord Lyndhurst, Copley's son, dated 1827, and quoted by Martha Babcock Amory, Copley's biographer (p. 9), to the effect that: "considering that he (Copley) was entirely self-taught, and never saw a decent picture, with the exception of his own, until he was nearly thirty years of age, the circumstance is, I think, worthy of admiration, and affords a striking instance of what natural genius, aided by determined perseverance, can accomplish." In this connection it must be remembered that art in America in the middle of the 18th century could hardly be judged by the same standard of accomplishment as that of Europe, but both John Smibert and Blackburn had painted in Boston and Copley must have seen some of their work. He possibly had some instruction from his step-father, Peter Pelham. Smibert died when Copley was fourteen, so he had little if any personal influence on the young artist.

It is, therefore, of decided value to find a portrait such as that illustrated, which is evidence of growing interest in character analysis, and, is in some ways decidedly in advance of the work of his day.

Richard Ward, the subject of the portrait, was a noted figure, being colonial governor of Rhode Island from 1740-1743.

He was born in Newport, R. I. on April 15, 1689 and died August 21, 1763. His father (Thomas) and his grandfather (John) had both served under Cromwell. We are told that his mother, "Amy Smith," was a grand-daughter of Roger Williams.

Interesting details of his public services are at hand. He was Attorney General in 1712-13, Representative and Clerk in the General Assembly in 1714, Secretary of the Colony 1714-33, Register of the Admiralty Court in 1723, and Deputy Governor for several months in 1740. We are further told that he was present at the Siege of Louisburg in 1745.

His family life is of interest in view of the number of his descendants still in Rhode Island. On November 2, 1709 he married Mary, daughter of John Tillinghast. They had fourteen children. Among these we find that Samuel was twice governor, while Henry served as Secretary of the Province and a member of the Colonial Congress. The daughters married into important families. Isabel married Huxford Marchant, Amy married Samuel Vernon, Margaret married Colonel Samuel Freebody of Newport, and Elizabeth married Dr. Pardon Bowen of Providence. The portrait, therefore, has a decided historical interest as well as an artistic one, and is of especial appeal to citizens of Rhode Island.

The medium chosen is decidedly worthy of note, for pastel is not a material much in use at present. It consists of a mixture of chalk and pigments held together by a binding substance, and generally is used by the artist in the form of small sticks or pencils of color. Just when pastels began to be used is not altogether clear, for drawings in colored chalks were made in Italy as early as the 15th century; but generally the credit of originating this medium of expression has been given to J. A. Thiele of Dresden (1685-1752). It became an independent art in the second half of the 17th century. The artist who first achieved preëminence through its use was Rosalba Carriera, a Venetian (1675-1751), and it was the fashionable medium

for small portraits in the 18th century in France. It was quite to be expected that English artists would use such a popular medium, and in turn that its use would be brought to the colonies at an early date.

To what extent Copley used pastel is not easy to establish. Those who have listed his works have told us of eleven pastels and forty-two crayon drawings; seventeen of the latter are colored. Whether any of the last are in pastel is not stated. But Copley doubtless used pastel with full appreciation of its merits and defects. In its favor might be mentioned the facility which dry color of this nature offers to the artist, its permanence and the soft velvety surface which gives a charm not to be obtained with another medium. It has proved to be especially adapted for portraits, still life and genre subjects. On the other hand there is danger of the color becoming rubbed unless very carefully preserved, or held by a fixative, which darkens the pastel.

The portrait of Richard Ward shows that Copley was thoroughly familiar with his medium, and while it has not the superior merits of the work of later years, it is clearly indicative of high achievement and dignity. With this example of Copley's work should be compared the oil portraits of Governor Gill and the two Mrs. Gills of a later date, which are also features of the permanent collection.

L. E. R.

THE STUDY AND COLLECTING OF PRINTS.

IN view of an increasing interest on the part of an ever widening and discriminating minority, it might not be out of place to briefly suggest a few reasons why the study and collecting of prints is so engrossing, satisfying and broad in its appeal.

A good print has an intrinsic artistic value which places it at once with the major arts. In this field some of the world's greatest creative minds have ex-

ercised their best artistic efforts, and have produced works which will always be classed with the world's masterpieces. One need only mention the strong, vigorous plates of Mantegna; the precise, brilliant engravings of Dürer; the masterly and profound etchings of Rembrandt; or the refined and exquisite works of Whistler. All these men happened to be painters as well, but their names would be equally immortal if only their prints remained to us. The esthetic pleasure and enjoyment to be derived from such prints is great to any serious student of art, but it is necessarily increased in proportion to the observer's understanding of the process in which it is executed, with its possibilities and limitations, and of the aim of the artist.

To the student of art in other fields a new side of the artist's soul is revealed. Here, as almost nowhere else, you get into an intimate relation with him, for here he is most himself. In this respect prints may be compared to drawings and water-color sketches; but while these are in every case unique and therefore of great rarity and still greater cost, the print, being the product of a reproductive art, may be possessed by a comparatively large number of people at a nominal price, and so in their esthetic, cultural, and intimate appeal are more effective and universal. In his prints the artist confides to you his love of country, of city, or of man, his delight in the life and pleasures of the court, his deep religious convictions; he smiles as he portrays your own weak points to you or with bitter tongue denounces the vices of his age. This sense of intimacy is greatly enhanced by the fact that you can take these prints in your hands and study them at close range and at your leisure.

So, too, for the student of costume, manners, furniture, or biography, a new mine of information is opened. Less formal than painting and sculpture, prints deal more intimately with contemporary life. In them are reflected the world's activities, its history, its heroes, its literature, its art. In the wood-cuts of Dürer we hear the first bugle-call of the Reformation which

culminated with Luther twenty years later; in the engravings of France in the 17th and 18th centuries the life of court and chateau, together with the portraits of the men and women who fill such a prominent place in history and romance, are placed before us with all the pomp and splendor of the period in which they lived; in the 15th century Italian illustrations to Dante we find an interpretation of the Divine Comedy, which has never been surpassed; while in addition they reveal the tendencies of the general art movements in Europe and the development of the various local and national schools from the 15th to the 20th centuries. And so we might go on; a detail starts you on research in other fields—your horizon ever broadens. Their breadth of appeal is instantly obvious. It is hardly too much to say that a study of prints from their beginnings to the present day, following all the leads that are opened up to us, would in itself give one an accurate survey of the life, history, and art, in all its phases, of the last four hundred years in Europe, from the playing-cards and religious prints of the 15th century to the war lithographs of Joseph Pennell in the 20th.

It is said that every man has either a hobby or a vice. The hobby of collecting prints is cultural and educative, a stimulus as well as relaxation. It meets all the requirements of a hobby and a study. One's powers of perception are wonderfully increased by the careful discrimination that must be shown in detecting differences in impressions and states, differences often very slight and subtle. Then there is the joy in the quest of them, the pleasure in the acquisition of a particularly rare state or an especially fine impression, the growth of artistic appreciation that comes from constant contact with your treasures, and the relaxation from care and business as you lose yourself in their beauty and their message. With a very modest outlay one may possess original works by the world's greatest artists, whose paintings are either unobtainable or would cost a King's ransom. And then there is the

added distinction and dignity which well selected prints give to any home.

H. F. S.

A SPANISH CHEST.

IN Mediæval and Gothic Europe the chest was one of the most important pieces of household furniture, and even throughout the Renaissance, although not as immediately indispensable, it continued to hold its own both in popular favor and artistic merit. Its uses were as varied as the needs of the age dictated; and its decoration, especially in the late Gothic and Renaissance periods, was only limited by the wealth of the owner. In early times it served not only as a chest for storage, but as a seat, a table, and very often as a bed or couch. Strength rather than artistry was of first importance in this period, as a large number of chests were used to transport the furnishings of a house from one place to another, or as strong-boxes for treasure. On these the heavy iron bands, the lock, the handles, and the rings for the carrying-poles, were the chief decoration, and are often of great interest and beauty. As this form of chest became less essential, owing to the change in the manner of living, heaviness gave way to beauty, and iron ornament to wood-carving, inlay, and painted decoration.

There has recently been added to the permanent collection, through the generosity of Mrs. Gustav Radeke, a Spanish Gothic Chest dating from the 15th century; falling, therefore, in that period when beauty had superseded strength as the first essential; while the absence of rings for carrying-poles still further shows that it was not constructed for any other than stationary household use. A dignified simplicity marks not only the dimensions of the chest, but also the character of the carving and metal-work—a simplicity in strong contrast to the usual Spanish fondness for unrestrained ornamentation, a native tendency further stimulated by the Moorish influence for surface decoration,

and at this particular time by the powerful influence of the Flamboyant Gothic of France and Flanders on Spanish art.

Although chests were common to both Moor and Christian, this example shows no Moorish influence. It lacks both drawers, which were introduced by them, and inlays, which they used lavishly; while the design of the carving is Gothic in its purest form. And although according to Senor Riaño, "The Moors accommodated their customs and ornamentations with

The motives, the reverse curve, and the peculiar form of the trefoil, are distinctly Flamboyant, but they are used by the Spanish workman with a simplicity of design, and a strength and vigor of carving, that is characteristic of earlier times. Such restraint is not often found in the more ostentatious late Gothic, and one finds but few chests of that date with such sincerity of purpose.*

Only the front panel of the chest is carved, and the design falls naturally into



WOODEN CHEST

Gift of MRS. GUSTAV RADEKE

Spanish Gothic, 15th Century

the Gothic style," Moorish workmanship seems to be, in this case, out of the question.

The Gothic impulse was not native to Spain, and she drew freely from outside sources; so much so, that her Gothic style, is, in general, picturesque rather than original or homogeneous. She borrowed from England and Germany, as well as from Flanders and France, although chiefly from the latter. Here, however, we find none of the mixture of motives that we should expect, nor any of the overloaded complexity or dry technical cleverness of the Florid French Style, or of Gothic art in general at the end of the 15th century.

three main divisions. The pattern is made up of trefoils and intersecting circles, the emphasis being on the perpendicular, quite like the late Gothic of England. The central division, while similar in general character, differs in detail as well as in size, and so relieves the panel from monotony. The lock, handles, and hinges are of wrought

* Chests of a similar character may be noted as follows: A 15th century French chest in the Metropolitan Museum, Hoentschel Collection, illustrated in the Bulletin of the Metropolitan Museum of Art, vol. 3, no. 8; a 15th century Dutch chest in the Musée National d'Amsterdam, illustrated in the catalogue of Le Meuble Hollandais by Willem Vogelsang; and a 15th century Spanish chest exhibited in the Exposición de Mobiliario Español, Madrid, 1912.

iron, and in their simplicity harmonize splendidly with the carving on the chest. In general, Spanish metal-work of the 15th century is characterized by surpassing magnificence, and a tendency to combine distinct German and French elements; but here the metal-worker, as we noted in the wood-carver, showed unusual restraint, the two working in unison produced an harmonious whole. The border of the lock-plate is relieved by a simple conventional pattern of cut-work, the same design appearing again on the eight braces, while the bosses holding the simple bar handles are of a rosette design.

Among the special uses for such a chest, might be mentioned the storage of church vestments, weapons, grain, hangings or linen. What this chest was originally used for we do not know, but whatever its first use, there is no doubt that it had long been used as a grain chest. The lower part showed continued contact with the moist earth of a continental stable, while the metal hinges and lock have nearly rusted away. Still, even in this condition it has perhaps the added charm of the wear and tear of a long and faithful, if humble, service, which gives dignity to the vigorous grace of the Gothic carving, and softens the unrelieved outlines of its stolid dimensions.

H. F. S.

NOTES.

— ALEXANDER MEMORIAL EXHIBITION.
— The Museum was privileged to exhibit in its galleries from November 8 to 29 inclusive, the Memorial Exhibition of paintings by John White Alexander. In his death American Art suffered a great loss. "As a painter John W. Alexander is particularly noted for his unerring sense of composition and the perfect placing of his single figures; for the long, sweeping, curving lines that give such a fine decorative character to all his work; for his satisfying and subdued color schemes;

and for the sincerity, refinement, and soundness, both in his aim and in his technic. But he was more than a painter—he was widely influential as a teacher, stimulating and tireless as an organizer and leader, kind and helpful as a friend, ardent and uplifting as a citizen. He was particularly interested in bringing art and beauty to the people and in organizing societies devoted to art and its development. His loss, then, is not only felt in the world of art, but by all who are striving to make life in America better and more beautiful." The exhibition included twenty-six examples and featured such well known works as "Isabella, or the Pot of Basil" from the Boston Museum of Fine Arts, the portrait of Walt Whitman from the Metropolitan Museum of Art, the "Blue Bowl" from the permanent collection of the School of Design, and other superior and representative paintings from the estate and members of his family. The exhibition emphasized his true genius as a dreamer as well as his superior merits as a master of painting.

FALL EXHIBITION.—The Autumn Exhibition of contemporary American Painting opened the season of 1917-18 and was on view from October 3 to 24, inclusive. The Museum was fortunate in being able to secure a notable group by such well-known painters as John W. Alexander, George W. Bellows, Frank W. Benson, Hugh Henry Breckenridge, Howard R. Butler, John F. Carlson, Mary Cassatt, Bruce Crane, Arthur B. Davies, Charles H. Davis, Thomas W. Dewing, John Elliott, John J. Enneking, John F. Folinsbee, Frederick C. Frieske, Daniel Garber, Childe Hassam, Charles W. Hawthorne, Robert Henri, Eugene Higgins, Charles S. Hopkinson, Louis Kronberg, Ernest Lawson, Jonas Lie, William C. Loring, Gari Melchers, Richard E. Miller, Marie Danforth Page, Henry W. Ranger, E. W. Redfield, Albert F. Schmidt, Howard E. Smith, and Charles H. Woodbury. The exhibition numbered thirty-two can-

vases and one red-chalk drawing. In every respect the quality was up to the high standard set by previous exhibitions, and was very indicative of the sound progress being made by American artists in graphic expression.

PENNELL—WARWORK LITHOGRAPHS.—During the month of December the Museum showed in its special galleries, the remarkable series of lithographs by Joseph Pennell showing War Work in Great Britain and the United States. It is natural to expect that the artist would interpret with consummate skill the spirit actuating this subject, and to express it with the technique of a master.

He was intensely sympathetic with all that he saw, as evidenced by the exhibition, and by his own words, "War work in America is the most wonderful work in the world and that is the reason why I have drawn some of the work I have seen—seen in these endless looms of time, where history is being woven, and I have also seen the aeroplanes and the camps and the shipyards, and all are amazing."

JAMES CARROLL BECKWITH.—The recent death of James Carroll Beckwith has removed another of that group of American artists who studied in Paris under Carolus Duran, and who have shown in their work the sound craftsmanship and breadth of vision which Paris training could give. He was a friend of J. S. Sargent, Wm. M. Chase, and many others. Mr. Beckwith was a wide traveller and student in Spain, Egypt, Greece and elsewhere. In the field of portraiture he achieved much success. In his landscape and other paintings he was an earnest seeker after truth, expressing himself with that restraint and academic feeling which characterized the work of Couture, his ideal. Mr. Beckwith is represented in many of the American museums. The example of his work which is owned by the Rhode Island School of Design is entitled "Grandmother's Love-letter."

A CHINESE STATUE OF AMITÂBHA.

THE Museum has purchased a wooden statue of Buddha Amitâbha, which is attributed to the Sung Dynasty in China (960-1259). Wooden sculpture of this date or before is quite rare in European or American



STATUE OF AMITÂBHA Chinese, Sung?
Wood MUSEUM FUND, 1917

collections; and examples when found, have a softness and delicacy of treatment which is not always possible in the harder stone. Buddha Amitâbha, or "Immeasurable Light" as he was called, was especially popular in the Oriental world. When a Bodhisattva, or disciple of the great Buddha, he made forty-eight vows and established the Pure Land of Bliss (Sukhâvatî) in the west, beyond the world known to man.

The statue represents Amitâbha in conventional seated position, and lost in the abstraction of thought so appealing to the Oriental mind. Despite its age it still

has traces of original coloring, especially a pinkish flesh tone. The statue is distinctive for its delicate presentation of Chinese Buddhist thought, and as an excellent example of the high standard created by the Sung sculptors.

THE LIBRARY.

A notable group of French books have been added to the Library. These include:

Belles demeures de France. n. d.

Chateau de Bagatelle. n. d.

Barbet de Jouy — Gemmes et joyaux de la couronne au Musée du Louvre. 1886.

Gélis-Didot, P., ed.—Oeuvre de J. Fr. Forty. 1896.

Hucher, M. E.—Vitreaux peints de la Cathédrale du Mans. 1865.

Lefranc, Alex.—Ancienne orfèvrerie Empire. 1903.

Lumet, Louis and Rambosson, Yvanhoé — Documents sur l'art décoratif français. n. d.

Meuble à l'époque Louis XVI. n. d.

Miarko — A B C d'art. n. d.

Percier and Fontaine—Chateau de la Malmaison. n. d.

Pouget files—Traité des pierres précieuses, 1762 (reprint).

Sacchetti, Enrico—Robes et femmes. n. d.

Salembier — Modèles de dessins d'orfèvrerie. n. d.

Salembier—Principes d'ornemens. n. d.

Other recent additions are as follows:

Andrews, F. H.—One hundred carpet designs from various parts of India. 1906.

Bowes, J. L.—Notes on Shippo. 1895.

Davies, G. S.—Renascence tombs of Rome. 1910.

Jacob, S. S. and Hendley, T. H.—Jeypore enamels. 1886.

Jones, E. A.—Old English gold plate. 1907.

Lawrence-Archer, J. H.—(The) orders of chivalry. 1887.

Ricci, Corrado — Baroque architecture and sculpture in Italy. 1912.

Smith, John — Catalog raisonné of the works of the most eminent Dutch, Flemish, and French painters. 7v. 1829-1842.

The Bulletin of the Rhode Island School of Design Providence

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1918, by Rhode Island School of Design. All rights reserved.

OFFICERS

Mrs. GUSTAV RADEKE	.	.	President
THEODORE FRANCIS GREEN	.	.	Vice-President
G. ALDER BLUMER, M. D.	.	.	Secretary
STEPHEN O. METCALF	.	.	Treasurer
L. EARLE ROWE	.	.	Director

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 3,517 volumes, 16,111 mounted photographs and reproductions, 2,697 lantern slides, and about 3,250 postcards. During the months of June, July and August the library is closed.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. VI

APRIL, 1918

No. 2



PORTRAIT OF A VENETIAN

By Marco Basaiti, XV-XVI Century

Gift of MR. MANTON B. METCALF

THREE RENAISSANCE
PAINTINGS

THE emphasis in the School of Design collections has hitherto been on representative examples of American painting; this is a wise policy and merits continuance. But the Museum has never lost sight of the fact that a certain number of paintings of earlier and more important schools, from a technical, artistic and historic standpoint, was highly desirable. An important gift of three Renaissance paintings from Mr. Manton B. Metcalf is therefore most acceptable, especially when their diversity of subject and treatment is considered.

The first of these is a portrait of a man by Marco Basaiti of the Venetian School. The three-quarter view of the sitter presents a study of character well expressed by the full, well-rounded cheeks, the firm, closed mouth, the partly-closed eyes, and the double chin. His hair falls in long masses to his shoulders, framing the powerful face. Even the scar on the forehead is not omitted. His black robe and close-fitting black cap are in sharp contrast with the treatment of the flesh, and give the picture the necessary accent. The wall of a room fills half of the background to the right, while on the left, through an open window, is seen in the foreground a shepherd with a flock of sheep; beyond is a lake and in the distance rise the Cadore Hills.* The landscape keeps its place in the background but adds much by its delicate coloring to the spirit of the picture, and possibly gives us another clue to the interests of the man portrayed, as not being wholly bound up with commercial matters. The portrait is of a man of affairs, a person whose activity had done much to further the welfare of Venice. The identity of the man is unknown.

While the artist is not to be reckoned as among the most important Venetian painters his work is well worthy of consideration. Basaiti was born in Venice in the second half of the fifteenth century, probably of a Dalmatian or an Albanian family. He worked in a number of studios, especially with Alvise Vivarini and Giovanni Bellini, following in turn special mannerisms of each master. While his work is largely portraits and religious subjects his free use of landscape leads us to believe that he was especially interested in depicting nature. Since he was one of the early portrait painters of Venice, his work, especially the panel under consideration, is of importance.

A fellow-worker with Basaiti in the studios mentioned was Andrea Previtali, who was born at Brembate Superiore, a village near Bergamo, in the second half of the fifteenth century. He also called himself Cordeliaghi or Cordella, but did not always sign his works. The example given by Mr. Metcalf represents the figure of the risen Christ stepping out of a great stone sarcophagus, the resurrection banner in one hand and the other raised in blessing. The background is bold and rocky, with a sunset in high contrast with dark masses of clouds. In drawing his figure of Christ, Previtali followed a type already established. The banner is a frequent accessory in Italian treatment of this part of Christ's triumph. It takes the form of a white streamer on which is a red cross, and appears in Italian painting as early as Duccio of Siena.

The third panel has been attributed to Bernardino di Betto, more often known as Pinturicchio (1454-1513). Its subject is the familiar one of the Madonna and Child, three-quarter length, seated and with landscape background. Pinturicchio enjoyed an important position in the Umbrian school of the quattrocento, being foreman for a time of Perugino's studio. There he came to know Raphael Santi. In artistic merit his earlier work shows decidedly more

*A parallel treatment of background is seen in the portrait of a Venetian nobleman in the collection of Mr. R. H. Benson in London (Ex. of Venetian Art, No. 25) and the portrait of a man in the Vienna Kunst-academie, both of which are by Basaiti.



THE RISEN CHRIST

By Andrea Previtali, XV Century

Gift of MR. MANTON B. METCALF

power of conception and execution than his later work, and he can never be reckoned with the giants of Renaissance painting, but among his contributions to this momentous phase of art expression is the fact, as has been noted by several writers, that he, with Perugino, developed the type of Umbrian Madonna, which is the glory of Raphael's work. In this type the representation of the Madonna is much younger than in the others. There is more spiritual abstraction in the figure, yet she never

fails to be interested in the Child. With Perugino, Pinturicchio and Raphael the element of the divine remains in the Madonna and Child conception. Following that period it becomes more and more human and is subordinated to other interests.

In the example illustrated, the Child is shown holding a red object in his right hand and lifting his left in the usual sign of blessing. It differs from the ordinary type in that although the child is blessing the visitor, its gaze is not directed

towards him, but off to the left. While the panel shows the grace of line and softness of color which is seen in Pinturicchio's work, some of the latter quality is due to the resurfacing it has received at a dealer's hand. This has not detracted, however, from its subtle charm or quiet, dignified beauty. While its Umbrian characteristics are much in evidence, we see in it a work of the school of Pinturicchio rather than of the master himself.

L. E. R.

THE HANDWRITING ON THE WALL

THE Old Testament story of the handwriting on the wall of the palace of the Assyrian king and its interpretation by Daniel, "Thou art weighed in the balance and found wanting," seems to be curiously significant in these days of transition brought about by the great war. There is a feeling that perhaps many of the activities of our day do not justify their existence under the new conditions, and that the above judgment therefore applies to many of them. Parallel with the effort to secure victory over the enemy there has suddenly come into being a revival of emphasis on what is worth while which is truly astonishing. Nations have consecrated themselves to great purposes and ideals, individual soldiers in untold numbers have become introspective and developed greater emphasis on a true religious life, and private citizens begin to recognize the seriousness of life, the benefits of unselfish service, and the spirit of the day which asks of every branch of thought and action, "Is it worth while, and, if so, how can the most be derived from it for the individual and for the nation?" The religious bodies realize that the great questioning of the day means much to them in the future, and those who cannot justify themselves through universal service, must drop behind and sooner or later disappear. As a noted preacher has said, "The

spirit of the times seems to be to increase the fruitfulness of human character in thought and deed."

This sifting out of the grain from the chaff is also increasingly felt in all lines of public and individual service, and the art museums in their turn find it desirable and necessary to show that they and the principles for which they stand, are essentials to be retained, valued and used to the utmost in the present days of strife as well as in the future days of peace. Past are the days when an art museum was purely a "cold storage warehouse of works of art," and long ago the needs of student and public alike were recognized, and provision made for them. The museum today which does not prove its worth must either change or be discarded.

We feel the heritage of the past in literature, religion, art and science. We do not care to make the mistakes which others have made nor to ignore the satisfactory results of the achievements of others. We are suddenly coming to see that a true sense and appreciation of the beautiful is a vital and necessary part of our life. We know that superior quality and high standards of art are a part of the universal language of beauty, irrespective of the country or age which called them forth, so that the art museum of the future will be less and less national and increasingly universal in expression. It will emphasize the educational function in ways and to a degree not at present realized. It will not be satisfied until it belongs to every individual in the great public, it will seek to prove that the element of beauty can and should enter into every phase of life, it will ever be a leader in the dissemination of art as a universal language, and it will take cognizance of the new spirit of the times, glorying in the opportunities presented, and meriting universal support.

It has been the experience of most art museums that a faithful few individuals put their best efforts into supporting all the functions of the institution, and



MADONNA AND CHILD

School of Pinturicchio XVI Century

Gift of MR. MANTON B. METCALF



MADONNA AND CHILD, Alto-Relief in Wood

Umbrian School, Italy, XV Century

Given to the Museum in 1917

the small number thus interested have often been a cause for discouragement. Yet we remember that the art museum of today is the development of not much over forty years, during which it has given proof of its inherent value. The lesson of the day is that the awakening of nations to things worth while in life is going to mean that the museums that are meeting the needs of the hour will receive support and appreciation from the many instead of the few. To them it will be a pleasure as well as a duty to emphasize beauty in all expressions of life.

If the spirit of the future is to be "to increase the fruitfulness of human character in thought and deed," then the art museums will surely play their important part in the refinement of taste, the emphasis on beauty, and the removal of much trash from our lives and surroundings, and will show that art appreciation may become a moulder of character.

The message on the wall for the world today seems to mean that the individual can no longer ignore his responsibility to his finer self and to his fellow-men, and that he must discard the trivial and "hold fast to that which is good." He must therefore look about him for the proper channels of expression, and one of them is decidedly the art museum. This has proved its worth when it has adhered to the highest ideals, and merits all encouragement and universal support when it plans for larger service in the days before us.

UMBRIAN MADONNA AND CHILD

THE Museum purchased at the Volpisa in 1917 a fifteenth century group in alto-relief of the Madonna and Child. It is of Umbrian workmanship, full of simple dignity and charm. The group is in polychrome, the dress of the Madonna being in red and gold with

scroll pattern, while that of the Christ child is varicolored and gilded. The garments of both show blue linings. Following the usual features of such Italian sculpture of the Renaissance, there is no indication of classical standards, but rather a direct representation of mother and child. While it can be attributed only to the Umbrian school, the group possesses the intimate expression, the handling of planes, the grace of composition and line and the religious dignity which made the fifteenth century so important.

ETCHED PORTRAITS

BY ANTHONY VAN DYCK

THE Rhode Island School of Design has recently acquired a fine impression of the second state of the etched portrait of Jodocus de Momper by Anthony Van Dyck. Etching was but a small phase of Van Dyck's activity, only twenty-one examples in all being attributed to him, nineteen of which are portraits; but no one, with the single exception of Rembrandt, and he only infrequently, has surpassed Van Dyck in the purity and force of his style, or in the straightforward characterization and simplicity of his etched portraits. No less charming than his oil portraits, they are more vigorous in their handling and more manly in their effect. With a few bold strokes, and with an unerring elimination of unessentials, Van Dyck concentrated on the salient features of his sitters, and by a cleverness of selection gave a characterization that reveals much of their personality.

In the etching of De Momper these essential features of Van Dyck's treatment are readily felt. The concentration is admirably focused on the head by the summary yet structural treatment of both the body and setting. The head is the only part at all carefully modelled, but with such restraint that not a line or



*Jodocus de Momper Pieter.
monium Antuerpie*

Engraved by Van Dyck

G. H.

PORTRAIT OF JODOCUS DE MOMPER
Recent Gift

By Anthony Van Dyck

dot could be removed without destroying the quality of the whole. The bony structure of the skull is perfectly felt under the skin, while the wrinkles of the forehead and the flabbiness of the cheeks are suggested with a mastery of touch that is almost startling. Yet there is no undue emphasis or vulgar realism about these details. They are a part of the man, and so had to be etched; but they are merely hinted at, and we are conscious of them only as we would be conscious of them in the living man. By these carefully selected suggestions of external characteristics Van Dyck has given us

more than the mere outward appearance, we have the very character of the man. Quick and vigorous in thought and action, easily stirred to anger, but with a readiness of wit that soon sees the humorous side of a situation, such is the reading of De Momper's character from this vital etching by Van Dyck.

Jodocus de Momper was a landscape and marine painter and an etcher of average merit. He was born in Antwerp in 1564, and died in 1634, only a few years after this portrait was executed. His paintings are to be seen in many European galleries, especially in Dresden and Madrid.

The impression under discussion is from the Gillis Hendrix edition (1645) of Van Dyck's famous "Iconography." This edition was the second to be issued, the first having been published at intervals by Martin van den Enden during the years from 1626 until after

1636. The first edition, however, did not contain the Jodocus de Momper, nor in fact any of the fifteen absolutely authenticated portrait etchings by Van Dyck, although they had undoubtedly been executed during the time when Van den Enden's edition was published. This folio included only eighty portraits, all but three being by other engravers working from oil grisaille panels that Van Dyck had made as models. The attribution of these three etchings to Van Dyck has been questioned by the latest authority on the subject, Arthur M. Hind, and so they need not detain us here.

In the Hendrix edition of 1645, which contained 101 portraits, the fifteen authentic etched portraits by Van Dyck occur, although in various degrees of reworking by engravers. Five remained untouched, and the De Momper in the Museum Collection is one of these; five had only a background added; while the rest were either in part or entirely reworked by an engraver. The Frans Snyders, of which the Museum owns a fine impression of the first state, before the reworking, was one of the subjects so treated.

The De Momper in the Museum is an impression of the first published state, although an earlier state without the lettering or Hendrix's monogram exists. These first states are either artist's proofs or were printed by Van Dyck and presented as gifts to friends. As few of these impressions were pulled off the press, the plates were still in excellent condition when they passed into Hendrix's hands, and have, (those that were untouched by the engraver, at least) all the bloom and freshness of the unpublished impressions.

The first states of these portraits have, of course, become extremely rare, so that we are also very fortunate in possessing the splendid first state of the Frans Snyders, which is considered by many critics to be Van Dyck's greatest etched portrait. This is from the Isaac C. Bates collection. Only the head has been executed, but the perfect placing leaves nothing to be desired, and the imagination readily supplies the missing body. The subtilty of the placing of



PORTRAIT OF FRANS SNYDERS By Anthony Van Dyck
Bequest of ISAAC C. BATES, 1913

the head on the plate may be immediately realized if comparison is made between this impression showing Van Dyck's intention, with a reproduction printed with the head in the center of the paper. How much of the charm is lost by this mere shifting of a few inches! It can be compared in this respect only to an oriental work.

These two etchings give one an admirable opportunity to study at first hand the style and technique of one of the greatest portrait etchers that the world has produced.

H. F. S.



SILVER TEA-SET

American, XVIII Century

Gift of MRS. GEORGE W. PRENTICE

GIFT OF EARLY AMERICAN SILVER

ABOUT the year 1790 Mrs. Sally Snow Barrett of Boston placed an order with a silversmith, who was a master of his trade, for a silver tea-set. Following the custom of the day she had saved her silver half dollars and dollars until she had sufficient metal to make the set. This was a necessary measure, for few if any of the silversmiths of the day kept bullion in stock or had finished silver for sale. The maker's name is unknown, but apparently he was a member of the Boston group which was responsible for so much fine silver. The set was given by Mrs. Barrett to her daughter, Deborah Willard, in 1812 as a wedding present, and her initials were engraved on the proper panel in the design. The three principal pieces were left to the latter's son, Mr. George W. Prentice of Providence, and have been given to the Rhode Island School of Design by Mrs. Prentice, in the name of her husband.

The silver of the latter part of the 18th century reflected the tendency of the period to emphasize refinement of line and shape. In it may be found a reflection of the classic spirit of the Adam brothers and the emphasis of form over ornament of Hepplewhite design. It

also expressed the all-round development of the silversmith, since he performed all the work on his silver, even to the chasing and engraving.

The three pieces which are illustrated compare favorably with the best work of the period, especially in the quality of surface, the graceful shape, the study of proportions, and the severe and refined engraved decoration. The line of the handles, the ball-feet and the pineapple top all contribute to the interest and high quality of the silver.

It is a matter of congratulation that such fine examples should find a permanent home in a public museum of art, for in this way they serve as models to silversmiths of the present and future, and reveal to our visitors the superior standards of early American tableware. The School of Design is especially glad to add these pieces to its growing collection of American silver, as this beautiful art has enjoyed a special distinction in Rhode Island since its early Colonial days.

L. E. R.

ACCESSIONS TO THE LIBRARY

The following books are among those added during the past quarter:

Ashdown, C.H.—Arms and Armour.
n.d.

- Ashdown, Mrs. C. H.—British costume during XIX centuries. n.d.
- Barnett, L. D.—Antiquities of India. 1914.
- Begni, Ernesto, ed.—The Vatican. 1914.
- Bissing, F. W. von, ed.—Denkmäler Ägyptischer Sculptur. 13 pts. 1906–1914.
- Gélis-Didot, P. & Laffillée, H.—La peinture decorative en France. 2v. n.d.
- Huish, M. B.—Greek terra-cotta statuettes. 1900.
- Huish, M. B.—Japan and its art. 1912.
- Laufer, Berthold — Chinese clay figures: prolegomena on the history of defensive armor. Pt. 1. 1914.
- Laufer, Berthold — Jade: a study in Chinese archaeology and religion. 1912.
- Rayet, Olivier, ed.—Monuments de l'art antique. 1884.

EXHIBITIONS FROM JANUARY 1 TO APRIL 1, 1918

January 1–January 30

- (1) Sculpture by Albert Henry Atkins
- (2) Wood Engravings by Henry Wolf

January 15–January 26

Batik work by Mrs. L. M. Sommer, New York

January 29–February 25

Contemporary War Posters

February 6–February 28

Contemporary Applied Art

February 6–March 11

Primitive American Art

February 26–March 14

War Savings Stamp Poster Competition

March 12–April 12

- (1) Paintings by Daniel Garber, W. L. Lathrop, Robert Spencer
- (2) Italian, Flemish and Spanish paintings of XII–XVII century

LECTURES GIVEN IN DOCENT SERVICE FOR SEASON

- | | | | | | | |
|------|----|--------------------|---|---|---|---------------------------------------|
| Dec. | 2 | L. Earle Rowe | . | . | . | The Armor of Old Japan |
| | 9 | Sydney Burleigh | . | . | . | Pennell War Lithographs |
| | 16 | John Shapley | . | . | . | Byzantine Painting |
| | 30 | L. Earle Rowe | . | . | . | The Paintings of Alexander H. Wyant |
| Jan. | 6 | Edmund A. Gurry | . | . | . | How Paintings are Designed |
| | 13 | R. D. Hollington | . | . | . | The Soul of Art |
| | 20 | A. W. Heintzelman | . | . | . | The Making of Etchings |
| | 27 | John Francis Green | . | . | . | Warfare of Light and Darkness |
| Feb. | 3 | K. K. Smith | . | . | . | Two Ways of Writing History |
| | 10 | L. Earle Rowe | . | . | . | Primitive American Art |
| | 17 | Wm. C. Drury | . | . | . | The Painting of the Sea |
| | 24 | Wm. Carey Poland | . | . | . | The Spirit of Greek Art |
| Mar. | 3 | H. Anthony Dyer | . | . | . | The Development of Landscape Painting |
| | 10 | George H. Chase | . | . | . | Greek Vases |
| | 17 | Edward W. Forbes | . | . | . | Italian Painting |
| | 24 | Raymond Wyer | . | . | . | Art and Fundamentals |

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

Entered as second-class matter January 16, 1913, at
the post office at Providence, Rhode Island, under the
Act of August 24, 1912.

Copyright, 1918, by Rhode Island School of Design.
All rights reserved.

OFFICERS

Mrs. GUSTAV RADEKE	President
THEODORE FRANCIS GREEN	Vice-President
G. ALDER BLUMER, M. D.	Secretary
STEPHEN O. METCALF	Treasurer
L. EARLE ROWE	Director

TRUSTEES

Term expiring 1923	Miss LIDA SHAW KING, G. ALDER BLUMER, M. D.
Term expiring 1922	HOWARD HOPPIN, HARALD W. OSTBY
Term expiring 1921	HOWARD O. STURGES, WILLIAM WURTS WHITE
Term expiring 1920	WILLIAM T. ALDRICH, HENRY D. SHARPE
Term expiring 1919	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1918	HOWARD L. CLARK, THEODORE FRANCIS GREEN

EX-OFFICIO

His Excellency Governor R. LIVINGSTON BEECKMAN
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O.
WINSLOW
President of Brown University, WILLIAM H. P.
FAUNCE
Professor WILLIAM CAREY POLAND, of Brown
University
E. CHARLES FRANCIS, of State Board of Education
Judge FREDERICK RUECKERT, of State Board of Edu-
cation
Librarian of Providence Public Library, WILLIAM E.
FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time
\$100.00
Annual Governing Members, who pay annual dues of
\$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries
are open to the public on every day of the
year, with the exception of Thanksgiving
Day, Christmas Day, and the Fourth of
July. From July 1st to September 15th
the hours are from 1 to 5 P. M. on week
days and from 2 to 5 P. M. Sundays; from
September 15th to July 1st the hours are
from 10 A. M. to 5 P. M. week days and

from 2 to 5 P. M. Sundays. The Pendle-
ton Collection is open from 2 to 5 P. M.
daily.

Twenty-five cents admission to the
museum is charged on Mondays, Wednes-
days and Fridays and the museum is free
on Tuesdays, Thursdays, Saturdays and
Sundays.

Free transferable tickets admitting four
persons on pay-days are sent to all mem-
bers of the corporation. Art students
and artists, on application to the authori-
ties, may obtain free tickets of admission
for any pay-day. Teachers with pupils of
both public and private schools will be
admitted without payment upon applica-
tion.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the ob-
jects belonging to the museum, including
photographs of the Pendleton Collection
of furniture, are on sale at the entrance to
the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and
are sent free of charge to the members,
and, on written request, to alumni of the
institution.

The year-book of the school containing
detailed information regarding its many
activities, and presenting conditions of ad-
mission and a list of the courses given in
its several departments, will be forwarded
free of charge to prospective students and
others who are interested in the institu-
tion and its work.

COPYING.

Permission to copy or photograph in the
galleries of the museum may be obtained
in the office. Such permits will not be
issued for Sundays or legal holidays.

LIBRARY.

The Library contains 3,585 volumes,
16,157 mounted photographs and repro-
ductions, 2,808 lantern slides, and about
3,250 postcards. During the months of
June, July and August the library is closed.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. VI

JULY, 1918

No. 3



FRAGMENT OF RELIEF

Indo-Javanese, IX Century A.D.

Museum Appropriation 1918

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1918, by Rhode Island School of Design. All rights reserved.

AN INDO-JAVANESE RELIEF

THE Museum has recently purchased a fragment of high-relief carving of Indo-Javanese workmanship. It is said to have come from Boro-bodour in Java, but this provenance cannot be established. Damaged as it is, the relief illustrates the principles of Buddhist art, interpreted with all the skill which made the Javanese sculptor the superior of the worker in Ceylon, Burma, Siam and Cambodia. Only in India, China and Japan has Buddhist work been produced which can compare favorably with that produced in Java from the eighth to the eleventh centuries. And in richness of detail the Javanese artist quite surpassed all of the others.

Indian Art, whether in Java, or any other centre of Buddhist faith, can hardly be judged from the same standards as that based on European models. If we are to do the Indian artist justice we must recognize the fact that his canons of art are based on the tenets of his religious faith. As Havell has well said, "He believes that the highest type of beauty must be sought after, not in the imitation, or selection, of human or natural forms, but in the endeavor to suggest something finer and more subtle than ordinary physical beauty." (*Indian Sculpture and Painting*, by E. B. Havell, p. 25.) It is full of symbolism and mysticism. Throughout Indian art the narrow waist is emphasized as one of the features showing an abstraction from worldly affairs, thereby following the Yogi type. When the Javanese richness of detail and ornament is added to the refinements of Indian canons, the result is highly satisfactory.

The shrine at Boro-bodour, which was

begun in the eighth century, has justly been called "the most elaborate monument of the Buddhist style of architecture in existence." Its sculptured decoration covers a surface totalling three miles in length, and its chief feature is perhaps the series of reliefs depicting scenes in the life of Buddha. As the ruin for years was a prey to Dutch officials and others who did not hesitate to take away such of the sculptures as they found convenient, it is not unlikely that fragments of decoration from this source may occasionally come into the market. If the fragment in the Museum came from Boro-bodour it is from some other decoration than the chief series just mentioned, since it is on a smaller scale.

The large figure in the relief doubtless represents one of the deities, or a person of royal blood. In the right hand is the agni, or flaming torch, which is a weapon of war or used for purposes of making offerings. In Indian iconography it is carried by Siva, the third member of the Hindu Triad. Both figures follow the conventional pose called *trivanka*, or "triple bent," and both have the left hand on the hips. The faces are Hindu in type. Ornament of elegance and grace is seen in the border on the left, and the conventional flames behind the larger figure on the right.

It has often been said that every work of art has a message for those who would learn. Sometimes its clearness is hurt by the emphasis on technique, or the artist follows too strongly his desire for original expression, or he follows too rigidly national conventions. We can, however, find in Eastern art a proper balance between religious spirit, a deep feeling for design, a sensitiveness for flow of line and a national expression. The surprise comes with the realization that these most desirable elements are found in the work of nearly all grades of importance in Eastern art. Certainly all of these elements find expression in the relief acquired by the Museum.

L. E. R.

AMERICAN MINIATURES

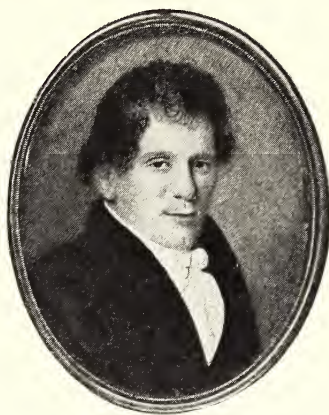
THREE early American miniatures recently acquired by the Museum are very representative of the period of their origin and the artists who created them. Not only are they worthy of study for themselves, but they are all the more worth while when the interest in miniatures in the early days is recalled.

The interest in miniatures received especial emphasis in England, where they were known as "limnings" or "paintings in little." (See *Pepys' Diary*, March 30, 1688.) So it is natural to find a decided interest in such a personal form of art in America in the late eighteenth and early nineteenth century. Attention has already been directed to the unusual group of miniatures by E. G. Malbone which are owned by the School of Design (See *Bulletin*, Vol. II, No. 4, October, 1914). The three miniatures illustrated are by Washington Allston, Sarah Goodridge, or Goodrich as she is perhaps erroneously known, and John Wesley Jarvis.

The miniature by Washington Allston is a portrait of Capt. A. H. Pray, of the Boston Fusiliers. One thinks of Allston as the creator of dramatic canvases, large in scale and classic in feeling, rather than as a painter of delicate miniatures. Yet this was perhaps natural, for he was a



CAPTAIN A. S. PRAY by Washington Allston
Gift of Mrs. E. G. RADEKE



JAMES SAYVILLE by Sarah Goodridge
Museum Appropriation 1918

personal friend of Malbone. He was born at Waccamaw in South Carolina in 1779 and studied in England, where he knew Benjamin West. He traveled to Italy, returned to America in 1818 and settled in Boston. There he was a favorite among the leaders of the period. It is small wonder then that Captain Pray should turn to him for his portrait. In painting miniatures Allston was only doing what all the portrait painters of his time were doing. Allston died in Cambridge in 1843.

The miniature by Sarah Goodridge is a portrait of James Sayville of Lexington, Kentucky (1760-1821). The artist was born in Templeton, Mass., February 5, 1788. With the exception of a few criticisms from Gilbert Stuart, she was entirely self-taught. It therefore reflects the superior merits of miniature painting of the period and her own inherent genius that she should be so able in her work. She painted in several of the Eastern cities, especially Boston and Washington, and died in Boston on December 28, 1853.

The third miniature is by John Wesley Jarvis, and is a portrait of his sister. Jarvis was born in South Shields-on-Tyne in 1780, but came to America in 1785. He first lived in Philadelphia and later



PORTRAIT OF ARTIST'S SISTER

by John W. Jarvis

Purchased 1917

in New York. He early began to show a talent for artistic expression but Stuart did not consider that he possessed remarkable ability. His work, however, certainly can be favorably compared to that of his day. As a friend of Malbone, it was natural that he too should be inspired to paint miniatures, and the example owned by the Museum possesses a sweetness and grace, as well as beauty of handling, which shows his sympathy with his sister.

The miniatures enable the Museum to show representative work by three well-known artists, who together with Benjamin Trott and E. G. Malbone form a notable group. It is hoped that at some future date excellent examples of work by Charles Fraser, Charles Wilson Peale, J. S. Copley, John Trumbull, and Robert Fulton may be secured, either by gift or purchase.

THE WAR AND THE SCHOOL

THE war has brought many changes to the School of Design, which suggest important developments in the future, and modify existing conditions. It has sobered our

work and made it more serious, it has pointed the way to greater service, and brought the School into closer relationship with other institutions doing similar work. The School has seen its young men in large numbers respond to the call of the country for active service, its young women laboring to do their share in Red Cross auxiliary work, its workshops given over to special classes planned for the needs of the war in machine and munition shops, and soldiers in khaki preparing for special service.

From its main building the School is flying a service flag on which are 220 stars, testifying to the number of persons connected with the School of Design at the time of the entry of the United States into the Great War, and since that time, who have enlisted or were drafted. Daily there are additions to this number. One of them is of gold, in memory of Walter F. Chassey, class of 1917, who was lost when the SS. "Lake-moor" was torpedoed. The roll of honor of the School of Design totals at present 662.

Those who have remained at home, and who have been carrying on the work of the School of Design, have not been idle. The Red Cross Auxiliary has met regularly several afternoons a week and has 74 names on its roll. The Auxiliary began work on December 6, 1917 and, under the able care of Mrs. Fred E. Holland, has been doing praiseworthy work. As its share in the vital work of the Red Cross the Auxiliary, up to June 27th, has made 31,594 surgical dressings. The young men of the School were not to be left out in the work being done, and the members of the Textile Department made 2700 yards of gauze in addition to their regular work. This material was used by the Auxiliary. The balance of the material used was donated by members and friends. This Red Cross work not only included some of the young women of the school but some of the graduates and a few friends especially interested in the School of Design.



GOTHIC IVORY TRIPTYCH

French, Style of XV Century

Gift of Mr. E. J. LOWNES

The student body, through the Student Board of Governors, sent boxes of candy, cigarettes and other comforts to the School of Design men in service on land and sea.

During the present summer special classes in carpentry and machine shop practice are being held for enlisted soldiers, who are detailed here by the War Department for this training. The first group of 80 is to be followed by another which receives intensive instruction for eight weeks.

The future will doubtless bring much of special activity to the School. The problems of vocational training, of occupational therapy, and of rehabilitation of wounded soldiers are all being carefully studied, and will doubtless be features of our future work.

This war is demanding the whole-hearted coöperation of individuals, merchants, people of special training of all kinds, and especially of the institutions of instruction. The School of Design is glad to do all in its power to give the necessary assistance, both in these times of stress and in the days of peace to follow.

A GOTHIC IVORY TRIPTYCH

IVORY carving is as old as the cave man. Examples can be cited in the days of the earliest dynasties of Assyria and Egypt. The great ivory throne of Solomon, the colossal Athena Parthenos by the master Phidias, the precious diptychs distributed broadcast by Roman officials on the occasion of their inauguration are noteworthy examples of the use of ivory in art throughout the ages. From the sixth to the tenth centuries of our era the ivory carvings, small as they may appear, through the dearth of larger monuments, have informed us of the development of European sculpture. With the Gothic period monumental sculpture again comes to the front, and the ivories, though never so abundant, are in large measure a reduced transcript, perhaps more intimate, frequently more jewel-like, but none the less derivative. The Gothic cathedral was the great creation of the time and its sculpture is the basis of all contemporary figurative art. But the very brightness of this sun insured to its docile, reflecting, ivory moon sufficient

radiance, to which the latter added a romantic, personal charm of its own. Personal—because one can come to familiar terms with such objects as family retables, toilet sets, jewel and mirror cases which were intended to grace the home and not to dominate the church. Romantic—because of their association with the princes and grand dames of an inglorious past.

Of this connection the old inventories of noble collectors' cabinets give ample proof. The inventories of Mahaut of Artois, Margaret of Flanders, The Duke of Berry, and Philippe the Hardy have a great number of examples in point. But when appraisals occur in these lists they are not so high as would be expected; in fact it seems to have been only the pieces enriched by polychromy, by binding in precious metals, by studding with jewels, that attained any exalted value, and that value is material, not artistic. Only relatively seldom was the carver considered of sufficient importance to be mentioned by name. Not one single preserved ivory of this epoch can be associated with a known artist. The dozen or so names that have come down to us are therefore meaningless; the ivories, anonymous. Ivory carvers did not even form independent guilds but were associated with other image makers.

And it is significant that the statutes of the Parisian guilds are the only ones to mention ivory carvers in the period of Gothic development. There they are matriculated with "*Peintres et Tailleurs imagiers*" and with "*Imagiers-tailleurs et ceux qui taillent les Crucifix*." This alone suggests the inference that Paris was the center of production of Gothic ivories, and there are other more important considerations. First, it is the French and specifically the North-French inventories that are richest in notices of ivories. Secondly, these record carvers of Paris and purchases made there. Thirdly, among Gothic ivories there is not the variety in style which

decentralized production in various provincial centers would presumably entail. Fourthly, the similarity of the carvings to the monumental sculpture and the miniature painting of the Ile-de-France points unmistakably to that derivation.

Two typical examples of Gothic ivory carving have been recently added to the collection of the Rhode Island School of Design. They are devotional triptychs and came from the Hearn sale forming together *no. 1002* in its catalogue. The cataloguer, Maurice W. Brockwell, attributed to the fifteenth century the one here to be discussed, the one he called "The Adoration of the Wise Men." (*)

Each panel of the triptych is taken up by two scenes. The upper half of the main panel has the subject already mentioned. Here at the right is seated the crowned Madonna, with the Child, who is receiving the gifts of the kneeling, oldest king. Behind stands the king next in seniority, who calls the attention of the youngest to the star, which the artist, however, has neglected to represent in the appropriate field above the Child's head. The subject is continued over into the upper half of the right wing. There, Joseph kneels, profile left toward the Madonna, while behind him in full face stands a figure, crowned and gift-bearing, much like that of the beardless king in the main panel except for the probable addition of a veil and a differing overgarment. The Queen of Sheba was an Old Testament prototype of the Magi; it may be she is here introduced. She was reputed ancestress of one of the Magi, the King of Saba, i.e., Sheba.

The lower half of this wing pictures the Prophecy of Isaiah vii : 14 :—

"Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel."

The prophet stands at the left, holding the scroll in one hand and pointing toward the star (likewise not represented)

(*) Dimensions given in catalogue; height, 5 inches; width, 8½ inches.

with the other. Seated before him with the child wrapped in swaddling clothes is the Virgin. A similar composition is that of the supposed earliest known representation of the Virgin and Child in the catacombs of Priscilla. (*)

The scene in the upper half of the left wing represents the Annunciation. The archangel Gabriel sinks on one knee before the Virgin, who draws modestly away with hand upraised in gesture of surprise as he announces the divine message.

The lower scene of this wing depicts the Coronation of the Virgin. She is seated to Christ's right, already crowned, her hands clasped devoutly before her, while our Lord raises His hand, pronouncing her Queen of Heaven.

The lower half of the middle panel is ambiguous. Since essential details such as the star are eliminated elsewhere, it is natural to suppose something may be omitted or changed here and the meaning obscured thereby. Probably the legend of the shepherds is intended. At the left two men with short garments, field hats, pastoral staffs, and flasks hanging at the waist are seen out in the countryside, for the city, over the walls of which two heads appear, is shown with closed gate in the background. Are they the shepherds, oftentimes represented as two in number, to whom the announcing angel came? And are the two figures at the right, who with hats doffed awkwardly trudge on one behind the other toward another city represented with the customary head showing over the wall, the same two shepherds proceeding towards Bethlehem?

Apart from this scene and the added problematical crowned figure at the left of the extended Adoration, the iconography offers little of remark, for the Annunciation and Coronation are the simplest and most hackneyed possible, and there are sufficient parallels of the Prophecy of Isaiah.

The architectural decoration, uni-

formly present in Gothic ivories, is here reduced likewise to the most primitive form; resting on brackets are crude pointed arcades that run across the top of each scene. Of the arches in three reveals there are two to each wing, five to the middle. There are no gables, finials, or other Gothic ornament, save the simplest cusping, and even this is almost forgotten above the Adoration. The city walls in the scene below in spite of arching above the gate are surprisingly rudimentary in their rendition by cross-hatching. Perhaps polychromy was originally relied upon to heighten the effect throughout.

As to the figures the most outstanding characteristics are their heavy shortness, square heads, and active gestures. They are often less than five heads in height. The copious hair tends to increase even the megaloccephaly. And the artist in a fashion more graphic than sculpturesque likes to project the arms beyond the normal confines of the figure. The faces are, considering the small scale, a credit to the carver who has rendered the regality of the Madonna Queen in the Adoration and Coronation in sharp contrast to the callowness of the girl in the Prophecy and Annunciation, and who has shown the different feelings on Epiphany of the involuntary godfather Joseph and of the foremost of the kings, eager to become vassal.

This distinction of personalities and, in the case of the Madonna, of phases of one personality contributed toward making the sacred story a vital experience to the sometime devoted owner of such an aid to his daily orisons before Our Lady Mary in her successive stages as Holy Virgin, Handmaid of the Lord, Madonna, and Celestial Queen. The lamp of sacrifice is the fundamental in such a work, and surely so much painstaking craftsmanship dedicated to the Mother of Mercy would not fail to touch her heart and bring blessings innumerable upon her devout spiritual lover.

H. S. HINCKS

(*) Lowrie, *Monuments of the Early Church*, page 245.

[*This paper was written by a senior in Brown University, and is here published because it describes the interest which may be discovered in a single object in an art museum, and because it shows the way the art museum is used as a laboratory by college men.*—ED.]

NOTES

ELECTION OF TRUSTEES.—At the meeting of the Corporation of the Rhode Island School of Design, held on June 5, Messrs. Howard L. Clark and Theodore Francis Green were reelected for a term of service until 1924.

GIFTS BY MR. MANTON B. METCALF.—The Museum has received a group of Chinese sculptures of very great importance as a gift from Mr. Manton B. Metcalf. This gift includes twenty-eight examples of the work of the Han, Wei, T'ang, Sung and Ming dynasties, chiefly of the earlier periods. This collection brings to the Museum many highly desirable works of art, which will be discussed in a later number of the *Bulletin*. Mr. Metcalf has also given a superb example of the painting of Francesco Collantes, 17th century, Spanish, entitled "Flight into Egypt," and a Sienese polygonal panel, 14th century, on which is painted the "birth of the Virgin." These gifts are perhaps the most important ones of the year, and are highly appreciated by the Museum, and its friends.

NEWTON H. CARPENTER.—The death of Mr. Newton H. Carpenter, at his home in Chicago on May 27th has removed one of the most influential

workers in art museums, an authority on the financial and administrative problems which arise in such institutions, and an earnest worker for art advancement in Chicago and America. The organizations of which he was an officer, such as the Art Institute of Chicago, the American Federation of Art, the Association of Museum Directors, and the American Association of Museums feel a deep personal loss, for Mr. Carpenter's genial nature and soundness of judgment made him a personal friend of all earnest workers. The Rhode Island School of Design joins with the other art institutions of the country in expressing its keen sense of loss. The wise and unselfish work of Mr. Carpenter will be long remembered, and his influence will be wide and lasting.

PAINTINGS LENT BY MRS. HENRY F. LIPPITT.—The Museum is privileged to show a group of ten paintings belonging to Mrs. Henry F. Lippitt during the summer. These include "Moorish House" by A. Pasini, "Return of the Sheep" by Charles Jacque, "Innocence" by W. Bouguereau, "Evening" by A. Bouché, "Peasant Girl" by Jules Bréton, "The Letter" Unknown, "Bavarian Interior" by Hugo Kauffman, "Cattle" by E. Van Marcke, "The Pool" by Jules Dupré, and "Landscape" by J. B. C. Corot. These paintings are hung in the first of the special exhibition galleries. Previous to their exhibition at the School of Design they were on view at the Corcoran Gallery of Art, Washington, D. C.

EXHIBITIONS OF THE QUARTER

- April 13-22 Protective Coloration of Nature by Abbott H. Thayer
- April 16-30 Persian Miniatures
- May 1-June 18 Etchings by Frank W. Benson
- May 1-July 5 Chinese Sculpture and Painting
- June 6-16 Drawing made by the Elementary School Children of Paris. Lent by the American Red Cross
- June 18- Nineteenth century French paintings. Lent by Mrs. Henry F. Lippitt
- May 29-June 10 Annual exhibition of student work in the School.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. VI

OCTOBER, 1918

No. 4



KUAN-YIN AND ARHAT

Chinese, Sung Dynasty

Museum Fund 1918

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1918, by Rhode Island School of Design. All rights reserved.

KUAN-YIN AND ARHAT

THE Museum has lately made some very interesting purchases, including a group of representative Chinese paintings. These give evidence of the appeal of Oriental art to those who appreciate line, design, and color; and show the Chinese feeling in landscape, genre, and religious subjects. The painting illustrated belongs to the last-named division (Fo Hsiang) and represents Kuan-yin worshipped by an Arhat. It was painted early in the Sung Dynasty (960-1260 A.D.) in a style which has been widely accepted as one of those used by Wu Tao-Tzu, the great creative genius of the T'ang Dynasty (618-905 A.D.). This artist was born in Honan province near the end of the eighth century. Chinese paintings, made as they are on silk or paper, do not survive the centuries as well as do European paintings on canvas or wood, although the Chinese connoisseurs have preserved as many as possible. The result is that no examples of Wu Tao-Tzu's work are known to be extant. His genius was so pronounced however that details about his work are preserved which perhaps give some conception of his style. His work was much copied, especially in the Sung period, and may have influenced the painter of the example owned by the Museum.

The subject was one of great appeal to the Chinese. Kuan-yin was one of Buddha's attendants. In Indian art he appears as Avalokitesvara, and in Japanese art as Kwannon. Oriental painting does not place emphasis on sex, so in the Sung Dynasty and before, Kuan-yin appears as male, while in modern belief Kuan-yin is known as the "Goddess of Mercy"; but its early significance was "the Lord who looks down upon, or hears the cries of the world." The Arhats were the early

disciples of Buddha. They are known among the Chinese as Lohan and by the Japanese as Rakan.

The general composition of this *phia-fu*, or *kakemono*, as the Japanese call it, may be compared with those of a painting in the possession of Charles L. Freer of Detroit, showing Kuan-yin and Arhats. This is illustrated in *Painting in the Far East*, by Lawrence Binyon, Pl. II.

It is characteristic of the Oriental in his interpretation of landscape that he is not satisfied with the natural features alone, but studies them in relation to mankind and his problems, while in his religious pictures he uses the symbolism and legend afforded by the subject to convey important principles of living. The Occidental frequently sees only the color, line, and mass; and considers the painting from a pictorial or decorative point of view. All of this is admissible but only partially does justice to the work of art in question, for the Oriental accepts all of this as evidence of technical skill, and goes far beyond this limited point of view. As Kakasu Okakura has said, "Not to display, but to suggest, is the secret of infinity."

"THE FLIGHT INTO EGYPT"

BY FRANCESCO COLLANTES

IT is a matter of interest that many students of Spanish painting concern themselves chiefly with the great leaders, who, though few in number, have so ably expressed the national spirit, and who, in many ways, belong with the greatest painters of Europe. This is perhaps just, since their influence was so marked, their technique so fine, and their art so superb. But in recent years attention is being gradually directed to the lesser known artists, the early Primitive masters, especially of the Catalan school, and a number of later ones who are grouped under the schools of Madrid and Seville. In a land so strongly religious it



THE FLIGHT INTO EGYPT

by Francesco Collantes, Spanish, XVII Century
Gift of Mr. MANTON B. METCALF, 1918

is inevitable that religion should not only supply subject-matter to the painter, but also determine for him, in a sense, the methods he should use. One painter of the school of Madrid is of special interest because of his skill in landscape, and the Museum is deeply gratified to own a superb example by this master, Francesco Collantes. The painting was recently given by Mr. Manton B. Metcalf, and is entitled "The Flight into Egypt."

In these days of search for new expression and originality when many voices decry the old, and do not consider the work of the past as having any message for today, it is refreshing to see such a sincere, masterly interpretation hung in an adjoining gallery to a number of modern landscapes, and to note how far behind some of the later canvases are in forceful expression, in richness of color, and in subtle treatment.

It is characteristic of Spanish art to be direct and strong. To be sure it is relatively easy to trace foreign influences which constantly tend to determine the artist's results, but the Spanish character accepts all that and insists on an individual and national expression.

The subject, "The Flight into Egypt," is one that was frequently represented by artists of all schools. For purposes of comparison, there is the same subject treated by Fra Angelico in Florence, and another by Joachim Patenier, formerly in Antwerp. In both of these as in others which might be mentioned, the human element is by far the greater, the figures being rendered quite large, and the landscape serving purely as a background. In the Collantes painting the figures, while still in the foreground, are relatively small in scale, and the dominant note is the giant tree and the broken trunk behind the figure of the angel. The glimpses over broken country on either side introduce all the romantic elements in which landscape artists of the period delighted, including rushing water, masses of foliage in deep shadow, and semi-

ruined buildings. The painting is signed.

It is of interest to note the difference in point of view, for, like all the other creators of landscape painting of the period, Collantes recognized its possibilities of sympathetic setting for human experiences. In the course of years this use of landscape has been given up, and our modern painters express their interpretation of its phases, for the landscape alone. Where the human figure is introduced it is usually for scale only or secondary to the landscape. This may be one reason why landscape studies of the older schools have so great an appeal, especially in such dramatic treatment of landscape as in the painting under discussion.

The life of the artist presents certain facts which are of importance. He was born in Madrid in 1599 and died in the same city in 1656. His teacher was Vincenzo Carducho (1568-after 1638), an Italian who came to Spain in 1585 and became court-painter to Philip III and Philip IV. Like many of his contemporaries Collantes felt the influence of Italian methods and traditions, but developed his own style. Although his existing paintings are relatively few in number it is known that he was decidedly versatile, painting animals, landscapes, still-life, and historical and figure subjects. Throughout his work, now known, there is uniform boldness of handling and richness of color. One naturally thinks of the Venetian and Bolognese masters of landscape, especially of Jacopo de Ponte, (1510-1592), from Bassano, with whom Collantes in his interpretation of landscape shows unconscious similarity. The comparison with the best of these schools, with perhaps the possible exception of Titian, is entirely favorable to Collantes.

The personality of this artist whose work is so finely represented in our Museum, may become better known to us when the Spanish archives are searched as diligently as have been the Italian ones.

L. E. R.

A ROMAN LETTER

“OUT of a legacy that was left me I have just bought a statue of Corinthian bronze. It is small, but thoroughly clever and done to the life — at least, in my judgment, which, in matters of this sort, and perhaps of every sort, is not worth much. However, I really do see the merits of this statue. It is a nude figure, and its faults, if it has any, are as clearly observable as its beauties. It represents an old man standing up. The bones, the muscles, the veins, and the very wrinkles, all look life-like. The hair is thin, the forehead broad, the face shrunken, the throat lank, the arms hang down feebly, the chest is fallen in, and the belly sunk. Looked at from behind, the figure is just as expressive of old age. The bronze, to judge from its color, has the marks of great antiquity. In short, it is in all respects a work which would strike the eye of a connoisseur, and which cannot fail to charm an ordinary observer. This induced me, novice as I am in such matters, to buy it. However, I bought it not to put in my own house (for I never had there a Corinthian bronze), but with the intention of placing it in some conspicuous situation in the place of my birth, perhaps in the Temple of Jupiter, which has the best claim to it. It is a gift well worthy of a temple and of a god. Do you, with that kind attention which you always give to my requests, undertake this matter, and order a pedestal to be made for it out of any marble you please, and let my name, and, if you think fit, my various titles, be engraven upon it. I will send you the statue by the first person who will not object to the trouble; or, what I am sure you will like better, I will bring it myself, for I intend, if I can get away from business, to take a run into your parts.”

This letter of 1800 years ago, written by Pliny the younger to Annianus Severus (Bk. III, VI), is rich in matters that are of interest. On the one hand there is the description of the work of art, its ma-

terial and treatment; also the method of installation to be employed. Such matters are archaeological and have their value, but perhaps the greatest interest in this letter lies in four points, the connoisseurship of Pliny, the spirit in which the gift was to be made, the place where it was to be shown, and the conditions imposed regarding its pedestal. Pliny felt their importance otherwise he would not have mentioned them, and his letter presents a striking picture of his position as a collector. In the first place Pliny realizes the wisdom of acquiring the work of art, that it is one in which the public would be interested, and that, although he had purchased the figure outright, the proper place for it was in a building where the general public could enjoy it, and it could at the same time be dedicated to the god. Let us also note his emphasis on the gift being worthy of the place chosen; and that it was given, not lent.

What a silent commentary this is on gifts of works of art! Pliny was not unique in following this procedure, for the treasury lists of Egyptian and Greek temples, and of Christian churches prove the contrary. Throughout the centuries there have been persons who realized how to place the work of art they own where it could do the greatest good, agreeing that this place should be where the public might have access to it, and where it might be cared for indefinitely, if its inherent quality warranted this procedure.

Museum experience of the present day finds much to commend in the attitude of Pliny. It is by such generous gifts of works of art or money that we have made such remarkable progress in this country. Our collectors are coming to realize that it is an honor to give some worthy object or collection. Like Pliny of old they ask for the label with the donor's name and some would even insist on much less interesting details. The museums are glad to meet the conditions of the label, but rightly hesitate in the case of binding agreements. Those who anticipate making gifts large or small should do well to

note Pliny's largeness of spirit. If these public benefactors would realize that the museums are interested in bringing as much emphasis on the object or the collections as is commensurate with the actual art value they would see that they might safely trust the museums with the care of their works of art without condition. Justice to the object concerned, to the donor, and to the museum, follows similar lines to those presented in this letter of so long ago.

A PAINTING BY SPINELLO ARETINO

A distinguishing feature of the Italian Renaissance is the great body of artists remarkable for creative genius, technical power and high quality. The superior art expression of the leaders so overshadows their contemporaries that the true comparative value of the lesser men is not always recognized. Not all of these appeal to the student of art today, but each in his own way voices the yearning for art expression of the Renaissance.

An excellent opportunity to realize this is afforded by an unusual painting by Spinello Aretino, which was given to the Museum in 1917 by Mr. Jesse H. Metcalf. Like so many paintings of the trecento, it is executed in gesso on a wooden panel. It is of large size, measuring 87 inches high by 36 inches wide, and as can be seen from the illustration, is still in the original wooden box in which it hung so many years.

The subject is Saint Anthony the Abbot, who is represented as seated; with his staff in his right hand and book in left. At his feet on either side of the platform kneel the donor of the picture and his wife. Behind St. Anthony is a curtain background of figured brocade while the angels represented under the curve of the arch gaze inward towards the figure of the saint. In the trefoil opening above is the half figure of Christ with hand raised in benediction. He wears



ST. ANTHONY, ABBOT by Spinello Aretino
Gift of Mr. JESSE H. METCALF, 1917

a red robe with blue cloak. Saint Anthony is dressed in gray-green with outer garment of grayish-white.

The identity of the donor and wife is unknown, although a clue is doubtless afforded by a partly effaced coat of arms on a shield painted near the knees of the donor.

Saint Anthony was born at Alexandria, Egypt, about 250 A.D. In his youth he possessed great riches and preferment. He was early converted to Christianity, parted his share of worldly goods among the poor, and became a hermit in the desert where he was noted for his piety and purity. His trial by Satan is a well-known legend. According to the story he lived to the age of one hundred and four years. In our painting, he is represented in monk's garb to signify his founding of Monachism. His staff shows his great age, and the black pig painted at the foot of the panel, to the right of the inscription, is symbolical of the worldly lusts of which he was in supreme control.

Venturi in his *Storia dell'Arte Italiana* (vol. 5, part 2, p. 864) says that Spinello Aretino represents the last in Tuscany to sum up the two currents of painting emanating from Giotto and Duccio di Boninsegna. Not that he could be favorably compared with either of these greater masters who preceded him, but his style shows traces of both the schools of Florence and Siena. Spinello was born in Arezzo about 1333 and learned much from Andrea Orcagna. He was also a pupil of Jacopo del Casentino of the

Gaddi School, according to Vasari. He worked in Arezzo, Florence, Pisa and Siena, staying mostly in Arezzo, where he died in 1410. Our painting shows the characteristic stylistic features of his work including the low forehead and straight nose, the broad type of head, the somewhat formal and labored arrangement of the drapery in the manner of the earlier masters, and the subdued color scheme, including grey and dark-green. The low seat without a back, seen from a somewhat elevated position is, as has been pointed out, a trait of Orcagna's work (see *Bulletin of Metropolitan Museum of Art*, vol. 9, 1914, p. 46) and one which, to judge from other examples of Aretino's work, appealed to him. The severity of drawing is peculiarly fitting to the subject of our panel, and coupled with it is a peculiar intensity of feeling and forceful spirit which expresses the traits of the subject and the artist alike. While not to be compared with the greatest of Aretino's work, the recent acquisition is an Italian primitive which merits consideration by all who appreciate the peculiar fascination of the great wave of the Renaissance, and the excellent painting that was produced.

L. E. R.



STUDY OF GEESE

Museum Fund 1918

by Frank W. Benson

NOTES

LECTURE BY DOUGLAS C. MCMURTRIE.—The first public lecture for the season under the auspices of the Rhode Island School of Design was given on the evening of Friday, September twenty-seven, in Memorial Hall. The speaker was Douglas C. McMurtrie, Director of the Red Cross Institute for Crippled and Disabled Men in New York City. His subject was "Restoring the Disabled Soldier to Self-support." The earnestness of the speaker, the presentation of the good work done for soldiers in France, Britain, and Canada, the illustrations by stereopticon and moving picture, and the fact that the problem was one immediately before the American public, all combined to make the lecture most impressive to the large audience present.

ETCHINGS BY FRANK W. BENSON.—The Museum has recently made two additions to the permanent collection from the exhibition of etchings by Mr. Frank W. Benson which was on view in the Museum in May. The two chosen are entitled "Study of Geese" and "The Bald Eagle." Mr. Benson is particularly happy in this field. We are told that it was in 1912 that he took up etching seriously, and since that date there has come into existence a remarkable series of studies of birds, hunting-scenes, life along the shore, and animals. The treatment of birds is perhaps the happiest and shows the greatest study. The etchings have many points of interest to the sportsman, to the lover of bird-life, to the student of etchings, and to one who appreciates the many sides of Mr. Benson's nature.

ACCESSIONS TO THE LIBRARY

The following books are among those added during the past quarter:

- Bonomi, E., ed.—*L'Italia monumentale*. 34v. 1910-1916.
 Bouchor, J. F.—*Souvenirs of the Great War*. 1914.
 Brauns, Reinhard.—*The mineral kingdom*. 1912.

- Britten, F. J.—*Old clocks and watches and their makers*. 1911.
 Cattelle, W. R.—*The Diamond*. 1911.
 Cattelle, W. R.—*The pearl*.
 Cunynghame, H. H.—*European enamels*. 1906.
 Dillon, Edward — *Glass*. 1907.
 Guiffrey, Jean and Marcel, Pierre.—*La peinture française. Les primitifs*. n. d.
 Nicholson, William.—*An alphabet*. 1898.
 Saglio, Andre.—*French furniture*. n. d.
 Thayer, G. H.—*Concealing-coloration in the animal kingdom*. 1909.
 Triggs, H. I. and Tanner, Henry, Jr.—*Some architectural works of Inigo Jones*. 1901.

SIGNS OF PROGRESS

Age of institution, forty-one years.

SCHOOL, 1917-1918

Total Registration.....	1246
Day Classes.....	191
Evening Classes.....	673
Saturday Classes.....	218
Vocational Classes.....	124
Special Class in Manual Training.	30
States represented.....	7
Number of teachers.....	73
Diplomas (from 7 departments) ..	34
Certificates (from 7 departments)	39

MUSEUM

Attendance.....	85,416
Number of children from public Schools.....	2,662
Number of additions.....	1,746
Special Exhibitions held.....	20

LIBRARY

Volumes added.....	365
Post cards added.....	151
Lantern slides.....	310
Reproductions added.....	122
Volumes circulated.....	5,862
Reproductions circulated.....	11,081
Periodicals circulated.....	448

MEMBERSHIP

Number of honorary members ..	1
“ “ life members.....	44
“ “ governing members..	148
“ “ annual members.....	561

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. VII

JANUARY, 1919

No. 1



LAMP-HOLDER

Wrought Iron

Italian, XV Century

Gift of MRS. J. H. METCALF and MRS. GUSTAVE RADEKE

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.
Copyright, 1919, by Rhode Island School of Design. All rights reserved.

THE SCHOOL OF DESIGN AND THE INDUSTRIAL ARTS

IN the forty-two years of its existence the Rhode Island School of Design has been governed in its work by the three broad principles laid down by its founders.

1. The instruction of artisans in drawing, painting, modeling and designing, that they may successfully apply the principles of art to the requirements of trade and manufacturers.

2. The systematic training of students in the practice of art, that they may understand its principles, give instruction to others, or become artists.

3. The general advancement of art education by the exhibition of works of art and art studies, and by lectures on art.

The growth of the institution from small beginnings to its present large size has been steady, and during this period the needs of the industrial arts were being cared for so far as lay in the power of the organization. As a result of these broad policies there has developed a union of a school of design, a museum of art, and a library. From long experience it is difficult to see how a better combination could be developed, for it is by supplying the needs of the student and the public that the art museum justifies its existence, while the student cannot long ignore the wealth of helpful material available in a well-chosen library of books, photographs, and clippings. To him the library and the museum are laboratories for investigation and sources of inspiration. The Rhode Island School of Design therefore is in a fortunate position to be of service because of this unusual combination.

The field it serves is a large one, by no means limited to Rhode Island, although naturally local needs are considered first. The three great industries of the state which come within the scope of the work of the institution are textile, mechanical, and jewelry.

In textile work, according to statistics, the state ranks third in the United States in woolen and worsted, with 27,900 operatives in 104 mills; and fourth in cotton, with 33,460 operatives in 162 mills. There are also over thirty-two silk mills.

In the jewelry industry the state ranks first, employing over 10,000 persons, and with \$29,235,000 capital invested; while the metal trades in the state employ over 19,500 workers. It is to the ambitious ones in this great body of over 71,360 that the opportunities for advancement through training at the School make special appeal. The School of Design also serves the near-by sections of Connecticut and Massachusetts. Part-time apprenticeship courses are open to workers in factories where the employers realize the advantages of the system. The usual courses in drawing, painting, modeling and design are carried on as well, and continuous emphasis is placed on the value of the fine arts. One proof of the appreciation of the instruction given is seen in the registration total which last year exceeded twelve hundred. Through its peculiar organization and advantages the School of Design can bring to the student the broad point of view, involving the artistic, without detracting from practical instruction in its workshops. These are but a few of the activities and interests of an institution which looks forward to the future with a confidence based on the success of the past and a desire to render the greatest possible service to those whom it is privileged to serve.

THE MANUFACTURER'S POINT-OF-VIEW

THE jewelry business is, of course, a style and design proposition and to be kept up to the minute in design and style is the ambition of every manufacturer.

While the main developments of the business grow out of the traditions that

develop with the business itself, these traditions constantly need the enthusiasm and imagination of fresh and creative minds. At the same time mere imagination and creative power cannot accustom itself easily to the traditions of business, and therefore, little good results from the one without the other.

The School of Design is keeping the trade supplied with youths of promise who are enabled to learn the traditions of the trade at the same time that they study the best in art and thereby fit themselves for this work. In this training I regard the theoretical parts of the education of quite as much importance as the practical.

In every shop there are certain older men who are controlled in the main by the traditions that have grown up around the business. These men in themselves, of the greatest importance, need the constant livening which comes from contact with ambitious and youthful minds who have had opportunities of school training such as your institution provides.

There are several ways, in my opinion, whereby the School of Design and manufacturing jewelers might be of greater mutual assistance.

As the industry may be seriously handicapped in the future for practical designers as a consequence of the war, it might be advisable after the art student has had a practical course, not only in designing, but in die cutting and pattern making of their designs, to be able to place these designs before the manufacturers for sale. This would show the students the type of designs in which the manufacturers are interested, and would also be an incentive for the student to follow this work after graduating from the school.



Kakemono

Chinese, Sung or Early Ming

PRINCESSES TAMING A HAWK

Museum Appropriation 1918

If it could be arranged so that students could be given actual work from the jewelry factory such as bench work, engraving, stone setting, etc., which could be a part of the regular course at the school, it might tend to give them a more practical insight and they would feel that they were really accomplishing something to be used in trade. H. W. O.

Use is a part of beauty, whatever therefore is useless unto men is without beauty.— Albrecht Durer. 1513.

USE AND BEAUTY

THE great national impulse that has made American soldiers "Artisans of victory" has felt also the influence awake in Europe for making its citizens "Artisans of beauty." The institutions dealing with the teaching of art principles and practice through schools or museums have before them a definite task as one result of the great war. This is to bring the fine and industrial arts together more closely, to show that they can be of direct service to manufacturers, and to assist in raising the quality of the material produced to such a level as will be an honor and a happiness to the nation. Up to the present time, speaking broadly, we have had no national expression, but have been willing to adapt English, French or German designs, or to use their finished product. Each of the European countries has developed more of a national expression than has the United States. Now as we face the future this problem has to be definitely met, and it can only be done successfully when the proper relationship between use and beauty has been established.

This fact has long been recognized by those who were living deeply in the higher national plane of development. It was emphasis on this that made Greek and Renaissance art so great, gave Persian art its charm, and developed the subtle beauty of Chinese and Japanese work which was not made for export.

The question is a fair one — Why need there be any division between artist and craftsman? In former days versatility in different forms of expression and complete knowledge of craftsmanship were characteristic of great artists. This is not generally true now, and undoubtedly would be an excellent aim for our future artists and artisans.

Another point which is generally true today is that much painting and sculpture is produced for temporary exhibi-

tion in galleries or salons with little thought as to its ultimate usefulness. This is again a matter for adjustment in the future. When our works of art large or small, in whatever medium created, are designed for a particular place or use, there will be a raising of standard and a broadening of the field of expression to include the setting as well. This should ultimately bring out the possibilities of introducing a true art expression in nearly everything with which we come in contact.

The lesson is being learned, but only by degrees. We have our emphasis on landscape architecture, interior decoration, costume jewelry, American fashion in dress, refinements of line in automobile design and many other points which can be mentioned. Our manufacturers in furniture, textiles, jewelry and many other lines are striving for that union of original designs and good execution which will give their products superiority in the market. Our merchants, feeling the pulse of the buying public, appreciate the value of sound design, attractive presentation of wares, and advertising of a high standard.

The road is a hard and long one, for other peoples have realized the lesson before us, but it will be a credit to the American nation if it can take advantage of the experiences of others, escape the mistakes, lay the foundation for proper instruction and put on the market wares which are, at the same time, useful and beautiful.

We need to appreciate the truth of Professor Hungerford's words (*Canadian Magazine*, vol. 8, 1897, p. 371) when he said "It is a libel to contrast the useful with the ornamental. Take anything which is ornamental without having any use, and you will find it either a piece of bad taste or some temporary fancy of fashion, which will soon pass away, and no longer be considered ornamental. The best style, in construction or decoration, is the best combination of use and beauty. Look at the



Library of Pendleton Collection

Rhode Island School of Design

perfection of nature. Was the Derby ever won by an ugly horse? The human body is perhaps the culmination of beautiful form, and every part has its use; it is just where any one's limbs are less beautiful that they are less adapted for their proper work."

The efforts made in the past few years have been productive of excellent results. To insure the needed advancement, the manufacturers need to say in a most definite manner what they expect from the schools of design, but they should not expect mature ability in the student who has enjoyed only a short period of instruction; the art schools (and we use the term in the widest sense) must appreciate the difficulties of market conditions, and must see that the design created is practical enough to be produced, and that the demand for young designers is based upon their ability to produce ideas. This is not the time to contemplate the sudden creation of other specialized schools, but rather one in which we should utilize to the utmost the equipment and teaching ability already in

existence, and above all realize that it is only with the greatest difficulty that schools of design can preserve the delicate proportion wherein the practical and the theoretical, the trade requirements and the artistic, or in other words, use and beauty are properly blended. This does not mean that institutions already at work will not be compelled to undergo many changes. It is one of the facts of today that all live institutions are sensitive to the changing demands. It does mean that with the future before us we must admit that beauty is to play an increasing part in our life and work, and that conservative classicism or purely academic art instruction as such does not wholly satisfy existing conditions. A way must be found to develop the proper union of the theoretical and the practical in our educational units, museums, art and trade schools, and libraries.

Have nothing in your houses that you do not know to be useful or believe to be beautiful.— William Morris.

THE PROBLEM OF THE FUTURE

IT is not unreasonable to hope, in these days of extraordinary achievement that the immediate future will bring about a much greater appreciation of what art can accomplish. It is probable too that a more desirable career may be achieved by the many art students who, although having had good art training with careful study, are confronted on one hand with a path tending toward a hopeless mediocrity, and on the other hand, the misfortune of uncongenial conditions of employment.

Already possibilities for the application of art knowledge in various aspects surround us. If these can be met reasonably, a way may be found toward the solution of some of the by-product evils of our commercial and manufacturing development.

Of the exceptional art student, little need be written because we are always ready to pay tribute to genius and its great accomplishments when they are discernible. The existence of art schools would be amply justified by the development of these occasional students who achieve a plane with the great interpreters of life. Is there not, however, a possibility of making a more important use of the ability of those slightly less brilliant students who possess latent power that is now but little appreciated, needlessly misspent, or wasted?

To answer the foregoing question affirmatively, it would be very desirable if those who are striving for success in commerce or manufacturing could be taught that real art is an essential element of use, to be brought to light and not a cloak to cover ignorance and shams. Also that the laws of efficiency in manufacturing or selling have parallels in each branch of the fine arts. These exist from the vaguest conception of an idea to its complete execution. It happens only too frequently that the consideration of art is but grudgingly permitted an entrance into a manufacturer's plans

because of prejudice or absolute misunderstanding, and then merely as an extraneous subject which should be removed quickly.

The blame for this should not rest too heavily on the manufacturers because the art ability quite generally offered to them is only that which would arouse feelings of indignation and disgust rather than a welcome suggestion of honorable service. We can all concede that at times the correct final judgment of a space division would be of greater importance than a fine drawing or that a selection of type or paper may be of more importance than the brilliant rendering of a detail or the clever treatment of an outline. There are also occasions when an artist's choice of just colors would be of more value as a means of suggestion than a manufacturer's ideas of "cuts."

If this is true, how are the manufacturers to understand that art students can comprehend their difficulties, and how may the art students be led to believe that an exercise of judgment may be of real value and a practice of art in the fine sense that one looks for it in a painting? For the misunderstanding which may exist, one cannot attach blame to the methods of art study, nor to business successes which have never recognized art although unconsciously owing much to what both hold in common.

A solution may be found if art and commerce may be brought face to face with each other's problems, that the manufacturers may be given the opportunity to see what real art can do, and that students may be given a chance to learn where the service of art really exists. Without this, both will continue to look to themselves for self-development in rivalry and not to each other for assistance and inspiration. Progress has been made but not the development that can be accomplished by working in harmonious relation of genuine respect. Many manufacturers appreciate the fact that the same success which is achieved

between writers and illustrators in their work for publishers may be duplicated in the same spirit, if not in the same measure, between those who should design their products and those who advertise them. It is not difficult to imagine that even a marvelous piece of designing and craftsmanship, which would create appreciation for itself if the opportunity was presented, would often remain unnoticed because an advertisement attempting to illustrate it had failed to be more than a skeleton of meager delineation without the power of suggestion. It is unnecessary to mention a beautiful poster or a fine drawing perverted by an association with some article having a doubtful right to its share of anything in common. Too many examples showing this disparity already exist.

Art museums are always trying to help and are succeeding. The influence they have exerted with the harvests they have gathered will prove that their friends "have builded better than they knew." A shrewd observer of human nature has written that "People say what they want because they don't know what they can get." This is a challenge. Artists can produce more beautiful and better things than others anticipate. They can express themselves in the one language that all understand, more powerfully than others can do. This power will be needed to uphold the

laurels which have been won for us in the names of liberty and democracy. It is inconceivable that the opportunities now existing as the fruits of our nation's splendid heritage shall not be grasped with a vigor and understanding which shall give to art its rightful place in our country's destiny.

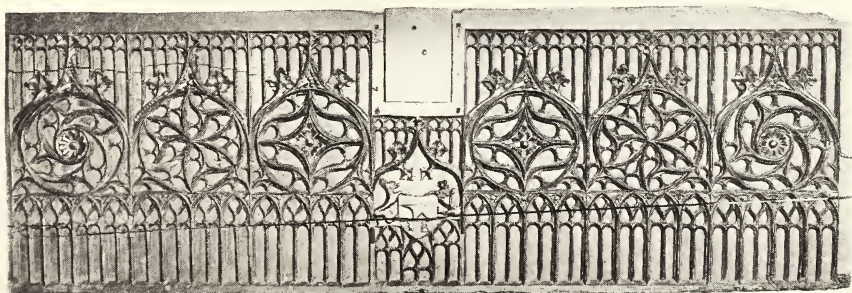
G. E. N.

THE ILLUSTRATIONS

FIG. 1.--Wrought-iron lamp-holder, made in Italy in the fifteenth century. It is in the form of a wall bracket, with horizontal arm and a support decorated with fleur-de-lys. Purchased at the Volpi Sale in New York in 1917. Gift of Mrs. J. H. Metcalf and Mrs. Gustav Radeke, 1917. Size, $13\frac{3}{8}$ " h. x $13\frac{3}{8}$ " l.

In common with all Italian art in metal this holder suggests carving in metal rather than smithing. Besides being a superior example of Renaissance iron work it offers suggestions for designs in iron, copper, and brass, flag and candle holders, sign supports, ornament for guide posts, and electric fixtures, and finely illustrates the possibility of expressing in metal the lightness and grace of flower form.

FIG. 2.--Chinese kakemono, showing two princesses on a balcony, taming a hawk. Made in the Sung Dynasty (960-1280 A. D.) or early Ming. Size, $62\frac{1}{4}$ " l. x 37" w. Purchased from the



Chest Front Walnut French, XV Century

Museum Appropriation, 1918



Silk Fabric

Italian, XVI Century

Museum Fund, 1918. The scene is such a one as fascinated the great Venetian traveler, Marco Polo, when he visited the city of Kinsay in China in 1275. [*Travels of Marco Polo*, Book II, chap. lxxvi.] Kinsay, now Hangchu, was the capital of the Sung Dynasty after 1127. The Sung court, especially of Kublai Khan, was noted for its intimate palace life and for the richness of the costumes. The art of the Sung Dynasty and early Ming is of importance for its treatment of landscape, birds, animals, flowers and *genre* subjects like the present one. The work is noteworthy for decorative effect, the presentation of the spirit of the time and the treatment of detail so able as not to be unduly insistent.

Apart from its art interest as a fine example of Sung art, it suggests ideas for costume design, material for interior decoration, textiles for dress goods and hangings, brocades, jacquard silks, fringes,

and ribbons, jewelry and applied ornament, designs for lacquers, poster competition, magazine covers, and stage scenery.

FIG. 3.—Library in the Colonial house, showing furniture and accessories from the Pendleton Collection. There are five other rooms containing similar material. This collection is ranked as one of the important ones in the country, being especially strong in the work of Chippendale and Hepplewhite. The installation affords the visitor an opportunity to visit a home of the period of 1690–1790. For the student there is opportunity to study architectural and furniture detail, textiles, wall paper, rugs, and pottery. The interior decorator will find this collection invaluable.

FIG. 4.—Chest Front, French, XV century. Walnut; size 5'6" long; x 1'10" wide. Purchased from Museum fund, 1918. The chest (bahut) or cassone, of the fifteenth century in France derived much of its decoration from the Gothic, reproducing the lines of the mullions, rosettes and trefoils. This Gothic spirit characterized the furniture of the period although the Renaissance feeling from Italy began to influence the designs towards the latter part of the century. As Gothic design the chest front is decidedly national in character, full of grace and lightness.

Ideas may be derived from this piece of furniture for stained glass windows, ecclesiastical sculpture and metal work, chest fronts, furniture and box elements, pattern design, iron gratings for radiators, ornamental iron work, wood carving, jewelry suggestions, rood screens, or partitions for offices.

FIG. 5.—Piece of silk-fabric. Italian, middle of the 16th century. Metallic green and black background shot with gold-threads, pattern in yellow. Gift of Mrs. Gustav Radeke.

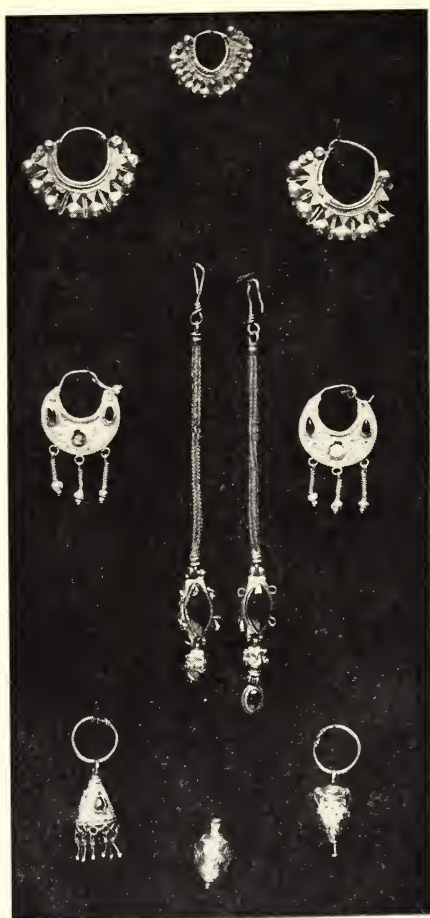
An example of the type of material of great use to designers of textile fabrics, jacquard patterns, wall-paper and leather.

FIG. 6.—Graeco-Roman Jewelry found in Syria, chiefly in the Hauran. The pieces date from the second and third centuries A. D. They are of gold mounted with rubies and other stones. The "boat-shaped" earrings are excellent examples of surface decorations with minute granules of gold. This was a characteristic of the work of the Eastern Mediterranean, especially Cyprus, Sardinia, Etruria, and Syria. The cabochon stones, the delicate pendants, the seed-pearls, the filigree, the chain-earrings and the purity of the gold setting are also of interest. Given by Ostby & Barton, 1918, in memory of Engelhart Cornelius Ostby.

Ancient jewelry affords a wealth of ideas to the jeweler, ring or chain-maker, and jewelry designer.

NOTES

FALL EXHIBITION.—The annual fall exhibition of American paintings was on view in the galleries from October third to twenty-sixth. The many visitors found exceptional canvases from thirty-one artists including Wayman Adams, George W. Bellows, Frank W. Benson, Frederick W. Bosley, Bryson Burroughs, Emil Carlsen, Elliott Daingerfield, Paul Dougherty, Gertrude Fiske, Arthur C. Goodwin, Albert L. Groll, Robert Henri, Charles S. Hopkinson, Marion Powers Kirkpatrick, Ernest Lawson, Jonas Lie, Philip Little, DeWitt M. Lockman, Wilton Lockwood, William C. Loring, Kenneth Hayes Miller, J. Francis Murphy, William M. Paxton, Elizabeth W. Roberts, Albert F. Schmitt, Leopold G. Seyffert, Albert E. Sterner, Gardner Symons, Allen Tucker, J. Alden Weir and Charles H. Woodbury. Several of the paintings were prize-winners in recent exhibitions. One of the canvases shown, the "Portrait of H. H., the Artist's Daughter," by Charles S. Hopkinson was purchased for the permanent collections with the income of the Jesse Metcalf Fund.



Graeco-Roman Jewelry 11-III Century A. D.
Gift of OSTBY & BARTON, 1918

EXHIBITION OF AMERICAN INDUSTRIAL ART.—It is the policy of the School of Design to keep its exhibitions varied in character, and to call attention through material shown to the problems of the day. Accordingly there was shown in the Museum from November eighth to twenty-eighth, an exhibition of American Industrial Art which was assembled by the Art Alliance of America and circulated by the American Federation of Arts. The purpose of the exhibition was "to show designs in direct relation to the methods by which they are reproduced, without establish-

lishing artistic standards." The range of work shown was wide in subject, including jewelry, textiles, interior decoration, wall-paper, and graphic arts. The presence in the same exhibition of the original design and the finished work added much to the interest of the whole. Special invitations were extended to leading organizations, such as the Chamber of Commerce, Arts in Trades Club and Utopian Club to inspect the exhibition.

The Art Alliance in New York fills a very important place in furthering interest in applied arts, bringing together the designer and the manufacturer, and the exhibition as it goes about the country will point out one way of meeting the problem of improving the industrial arts which is so important at the present time.

BRITISH WAR LITHOGRAPHS.—One of the striking features of the present war has been the use of the artistic ability of the countries involved, in propaganda and in the creation of permanent records of work achieved or of spirit shown. Art has suddenly been recognized anew by governments as a helper not to be neglected. The British Government has given the problem of representing its "Ideals and Efforts in the Great War" to a number of its leading artists, including Eric Kennington, Frank Brangwyn, George Clausen, Muirhead Bone, C. R. W. Nevinson, Charles Pears, A. S. Hartrick, William Rothenstein, Claude Shepperson, Ernest Jackson, Charles Ricketts, William Nicholson, Maurice Grieffenhagen, Edmund Dulac, G. Moira, Augustus John, Edmund J. Sullivan, and Charles Shannon. By courtesy of the British Government a number of sets are being shown in the United States. Sixty-six lithographs were on view in the Museum from December first to twenty-ninth. This exhibit was remarkable for the quiet power shown in the subjects chosen, and for definiteness of purpose, as well

as for artistic quality. It is a record of lasting merit.

It will be a matter of general interest to know that the School of Design has purchased the entire exhibition of sixty-six lithographs for its permanent collection, from the Museum Appropriation, so that British lithography, working for the Government under the highest inspiration of subject may be properly represented in the Museum.

PENNELL'S LIBERTY-LOAN POSTER.—"Of the making of books there is no end," and as a general statement this has special application to books on art. Each year the well-known periods of art history are covered anew by ambitious authors, and in the long list only a few can have lasting value. It is therefore a relief to welcome an art book of a different kind; one which is simple in purpose, up-to-the-minute in interest, written by the artist himself, and presenting details in the producing of a lithograph which every one ought to know. The art interests of the country, especially the art schools, are indebted to Lippincott of Philadelphia for publishing the book by Joseph Pennell descriptive of the several steps involved in the designing and making of his Liberty-Loan poster. We need more books which will show students how work is prepared for publication or use.

LECTURES FOR THE QUARTER.—In the series for the present season, the Rhode Island School of Design presented two lectures during the past quarter. On October twenty-third Mr. Jay Hambidge of New York lectured on the "Root of Greek Design." The novelty of the subject, the originality of material presented, the wide application of principles discussed to present-day problems, the fact that the lecturer himself was the discoverer of the new way to understand the soundness and scientific accuracy of ancient designs, and his earnest and clear presentation of the subject, made the lecture one long to be remembered.

On November sixth Professor George Breed Zug lectured on "Fighting the Kaiser with Brush and Pencil." The part that the artists have played in the present struggle, as active participants, as originators of camouflage, as designers of posters, makers of war-records and creators of morale, both among the soldiers and those who remained at home, were all discussed with illustrations. This lecture was especially appealing for its timely interest and as a revelation of the variety of lines in which artists worked.

THE LIBRARY

Among the accessions of the quarter are the following. Special attention is directed to the number of books related to Industrial Arts:

——— An Almain armourer's album. 1905.

——— Les anciennes écoles de peinture dans les palais et collection privées Russe. 1910.

Barboutau, Pierre.—Biographies des artistes Japonais dont les oeuvres figurent dans la collection Pierre Barboutau. 1904.

Beerbohm, Max.—Cartoons; "The second childhood of John Bull." 1901.

Bell, Malcolm.—Old pewter. n. d.

Bing, S.—Collection S. Bing; Porcelaines et grès de la Chine, de la Corée et du Japon. n. d.

Brockhaus, Albert.—Netsuke. 1909.

Chavannes, Edouard.—La sculpture sur pierre en Chine au temps des deux dynasties Han. 1893.

Conder, Josiah.—The flowers of Japan and the art of arrangement. 1891

Cox, Kenyon.—Winslow Homer. 1904.

Daingerfield, Elliott.—George Inness. 1911.

Drake, Maurice.—History of glass-painting. 1912.

Enlart, Camille.—Le costume. Manuel d'archéologie Française, v. 3. 1916.

Fielding, Mantle.—American engravers upon copper and steel. 1917.

Fraser, George.—Catalogue of scarabs belonging to George Fraser. 1900.
Gangoly, O. C.—South Indian bronzes. 1915.

Giles, Herbert A.—An introduction to the History of Chinese pictorial art. 1918.

Gillot, Charles.—Collection Charles Gillot; Objets d'art de peinture d'Extrême-Orient. 2v. 1904.

Glazier, Richard.—Historic ornament.
Hayashi, T.—Collection Hayashi; Dessins, estampes, livres illustrés du Japon. 1903.

Joly, Henri L., and Tomita, Kumasaku.—Japanese art and handicraft. 1916.
——— Journal of Indian art and industry. v. 1. 1886.

Kissell, M. L.—Yarn and cloth making.
Lindblom, Andreas. — La peinture Gothique en Suède et en Norvège. 1916.

Musée de Cluny.—Étoffes anciennes du XVe au XVIIIe siècle. n. d.

Piton, Camille.—Le costume civil en France du XIIIe au XIXe siècle. n. d.

Robinson, F. S. — English furniture. 1905.

Rothschild, Ferdinand.—The Waddesdon bequest; catalogue of the works bequeathed to the British Museum by Baron Ferdinand Rothschild. 1902.

Sluyterman, K.—Huisraad en Binnerhuis in Nederland in vroegere eeuwen. 1918.

Smith, Marcell N.—Diamonds, pearls and precious stones. 1888.

Solon, M. S.—History and description of Italian majolica. 1907.

Streeter, Edwin W.—Precious stones and gems. 1888.

Torrey, Julia Whittemore.—Old pewter plate. 1918.

Veve, Henri.—La bijouterie Française au XIXe siècle. 1906.

Watson, William.—Advanced textile design. 1913.

Watson, William.—Textile design and color. 1912.

WHAT OTHER PEOPLE HAVE SAID

Great works of art are useful works, greatly done.— J. J. Cobden-Sanderson.

If a man love the labor of any trade, apart from any question of success or fame, the gods have called him.— Robert L. Stevenson.

Art can benefit a handicraft by making its product ornamental and pleasurable instead of plain or ugly; but ugliness and coarseness, as we perceive in things in general, do not diminish their absolute utility.— Jarvis.

The beautiful is that which is in place.— J. F. Millet.

Give the people an abundance of fine art, and you help save them from half the perils of civilization.— G. Bernard Shaw.

The useful encourages itself; for the multitude produce it; and no one can dispense with it: the beautiful must be encouraged; for few can set it forth and many need it. — Goethe.

The real problems of our decorators, sculptors, architects, and modern manufacturers are not concerned with the production of isolated and exotic things for a few fastidious and fitful patrons, but rather with the creation of those forms of beauty which have general if not universal application and which may bring happiness to a large portion of our population who now think that they have no material interest in the national development of art.— Good Furniture Vol. X, No. 2, February 1918. p. 72.

Museums have been springing up all over the country. At first inspired with the desire to bring art to the people, they have gradually come to see that their mission does not end there, that if they are to be a real power in their communities they must furnish taste as an asset. I have ever been optimist enough to believe that the time is not far distant when museums and manufacturers of objects into which artistic elements enter, will recognize each other as partners in the business of the coun-

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

OFFICERS

Mrs. GUSTAV RADEKE	:	:	President
THEODORE FRANCIS GREEN	:	:	Vice-President
G. ALDER BLUMER, M. D.	:	:	Secretary
STEPHEN O. METCALF	:	:	Treasurer
L. EARLE ROWE	:	:	Director

TRUSTEES

Term expiring 1924	HOWARD L. CLARK, THEODORE FRANCIS GREEN
Term expiring 1923	Miss LIDA SHAW KING, G. ALDER BLUMER, M. D.
Term expiring 1922	HOWARD HOPPIN, HARALD W. OSTBY
Term expiring 1921	WILLIAM L. HODGMAN
Term expiring 1920	WILLIAM T. ALDRICH, HENRY D. SHARPE
Term expiring 1919	Mrs. GUSTAV RADEKE, JESSE H. METCALF

EX-OFFICIO

His Excellency Governor R. LIVINGSTON BEECKMAN
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O. WINSLOW
President of Brown University, WILLIAM H. P. FAUNCE
Professor JOHN FRANCIS GREENE, of Brown University
E. CHARLES FRANCIS, of State Board of Education
Judge FREDERICK RUECKERT, of State Board of Education
Librarian of Providence Public Library, WILLIAM E. FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time \$100.00
Annual Governing Members, who pay annual dues of \$10.00
Annual Members, who pay annual dues of \$3.00

try.— Henry W. Kent, Good Furniture Vol. X, No. 2, February 1918. p. 101.

ADMISSIONS

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. VII

APRIL, 1919

No. 2



PORTRAIT OF H. H., THE ARTIST'S DAUGHTER
Jesse Metcalf Fund 1918

by Charles Sidney Hopkinson

PAINTING BY
CHARLES S. HOPKINSON

THE latest addition to the Museum from the Jesse Metcalf fund is very representative of the modern tendency in American figure painting. It is the "Portrait of H. H., the Artist's Daughter," by Charles Sidney Hopkinson, an artist whose work ranks with the best of the present day. The painting was exhibited in the 110th Pennsylvania Academy Exhibition in 1915, where it was awarded the Carol H. Beck prize which is given for "the best portrait in oil in the Exhibition." The portrait has qualities which commend it to the artist and layman alike. Both appreciate the sincerity of the character portrayal, both feel the sympathy of the artist with his subject, and both can appreciate the qualities which give it lasting value. The artist goes further and finds in Hopkinson a mastery of color treatment, a knowledge of the subtleties of painting, ability to avoid unnecessary detail, and an understanding of the expression of theoretical principles without undue emphasis on them.

The problem treated is a simple one, a half-length portrait of a little girl, dressed in winter hat and coat, with a background of gleaming snow-banks, and beyond, a glimpse of the blue ocean, and a few branches of rhododendron, with their dark green lustrous leaves, which by contrast, placing, and color, add much to the composition. The artist was interested in a problem of delicate handling of various shades of blue, the light blue shadows of the snow being especially appealing. The pose chosen is natural and the entire treatment of the composition shows complete union of practiced eye, trained mind, and the patient study of simple subjects. Wherever a painting by Hopkinson is hung, it immediately attracts attention and rewards study.

The artist is a well-known member of the Boston group; he was born in Cambridge, Massachusetts, in 1869, gradu-

ated from Harvard University in 1891, studied in the Art Students League in New York and in Paris, has been an enthusiastic follower of Dr. Denman W. Ross in his work in theory of design and color, has travelled frequently, and has been fortunate in finding ready market for his work. His artistic success may be partly due to the fact that he has been in a position to choose precisely the subject he wished, use his own judgment as to treatment, and let his genius govern the time and method to be used. The result is that Charles Hopkinson has made a place for himself in the hearts of many lovers of American painting.

AN EARLY
STAINED-GLASS WINDOW
FROM BOURGES

THROUGH the gift of Messrs William A. Viall and William C. Dart the Museum has been enriched by a stained-glass panel of the thirteenth century, said to come from Bourges, France. The panel is made up of parts of two windows, one is two-thirds of a medallion showing a man pursued by a dragon, and the other shows grisaille, floral and geometric patterns. These may or may not have been incorporated originally in the same window.

The stained glass of the thirteenth century marks the highest point of achievement reached by artists in that fascinating field of decorative expression. The work of the period is unsurpassed for brilliancy of color, produced as it was by the use of metallic oxides placed in the glass while still in the melting pot. One appreciates the rich colors, which give the impression of jewels, and the eye passes with delight from deep blue to ruby red, and from "flash" glass, in which the lighter red is broken up by still lighter streaks, to yellow and green. The jewelled effect and the play of interest in the colors is secured by an unevenness in the thickness of

the pieces used, the thicker spots giving deeper tones of the general shade. It was characteristic of the work of the period that the window was built up of small pieces of glass, held by leads, which were therefore many in number, and that there should be a minimum use of painted details. If this last feature were not looked out for, the brilliancy of the glass, and the mosaic effect of the window would be affected. It is largely due to this point that glass of this early period differs so decidedly from the painted and stained glass of later periods which was more detailed and pictorial. It should also be pointed out that the "leading" of the period helped in two ways. By following the outlines the pattern was emphasized and the rays of light were broken up.

In this way the mosaic effect was increased and the brilliancy of the color was intensified by the lines of separation.

Three kinds of glass were used in churches of the period; the medallion glass for smaller chapels and the end of the apse where it was desirable to cut down the amount of light, and the grisaille or light-colored glass painted with cross-hatching, gothic ornament and floral design of a formal nature, which was used in the clerestory and which supplied the general light. The details were usually painted on the glass in a brownish pigment. This was also used on the medallion glass for lines of drapery, shadows and details of faces, arms and legs. The grisaille is usually treated with a border of the same brilliantly colored glass as is found in medallion



STAINED-GLASS PANEL FROM BOURGES French, XIII Century
Gift of Messrs WILLIAM A. VIAL and WILLIAM C. DART

work. The third kind was clear colored glass in mosaic, and was especially used in rose-windows.

It should be remembered in considering the glass of this period and especially the fine example recently acquired by the Museum, that it is meant to be seen from a distance, since it was placed far above the eye. In later glass the pattern or figure was made much larger so that its story might be fully understood by the worshippers. This fact means that the earlier glass found its chief glory in its brilliancy of color, and the sketchy treatment of detail did not imply a lack of artistic ability on the part of the artist but rather an attempt to always keep in mind the distance between the window and the visitor to the church.

Similar glass treatment is seen in episcopal palaces and public buildings of the period. Here, and even in the churches, the fancy of the artist was allowed full sway, and the subjects were not always strictly religious.

The use of the figure of the dragon in our medallion is interesting not only for the action expressed, but also for its symbolic use. Whether the scene represented is based on some special legend or generally symbolic we cannot tell. It is probably an allegory of Conscience fleeing from Remorse. The symbolic use of animals in the Gothic period is well known. The types chosen may have been influenced by those illustrated in the earlier bestiaries, or they may have been created out of the artist's fancy. The bestiaries were curious compilations of fables about animals partly pagan and partly Christian in origin, which were in use until they were supplanted by printed books. In its symbolic use the dragon represents the devil. Our interest in the panel is due to its wealth of color, its conformity to the characteristic technique, and its reminder of the glory in stained glass to be found in Chartres, Rouen, Rheims, Bourges and other cities. In nearly every place where stained glass of this period may be seen, there are pieces of the XIIIth century glass incorporated with later pieces. These earlier examples have come from buildings which have been removed in the course of years, or else where change of taste required the addition of glass of the newer style. From such occurrences come the occasional opportunities to secure such notable specimens of glass as is seen in our recent acquisition.

L. E. R.

From the close relationship and co-operation of generations of good craftsmen in all the arts of design, and by their associated and harmonious efforts has been reared the house of art in the past.—Walter Crane.

PREDELLA PANELS

By MARIOTTO DI NARDO

“THE men who first originate remarkable inventions have at all times received considerable attention from those who write history, and this arises from the fact that the first discovery of a thing is more prized — because of the charm attached to novelty — than all the improvements that are afterwards made, although by these last it may be that the matter is brought to its ultimate perfection. Nor is this without reason, seeing that if none made a beginning, there would be no place for the gradual amelioration which brings us to the middle point, and none for those last improvements by which the thing invented attains to the perfection of its beauty.”

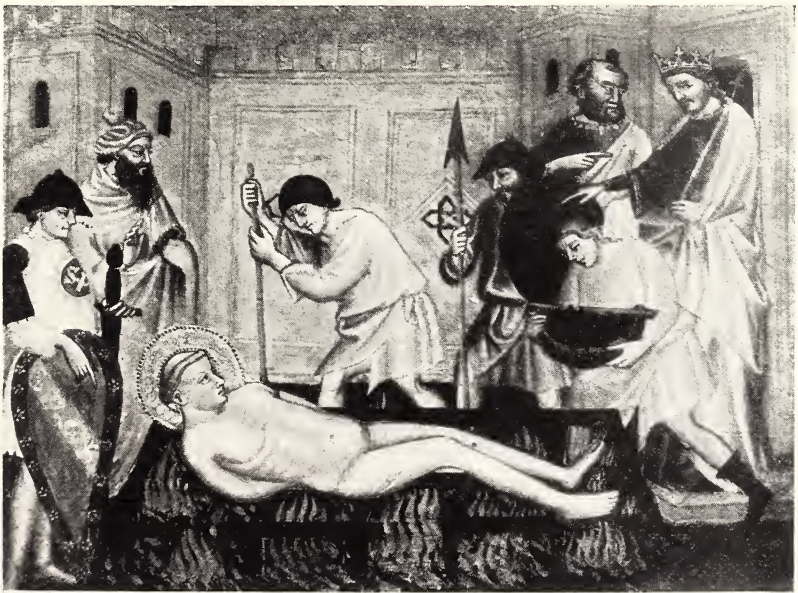
This introduction by Giorgio Varsari to his life of Duccio is interesting because it shows that the point of view of a sixteenth century author toward early art differs little from our own attitude toward Italian primitives. It has frequently been pointed out that in this period when production was so great in response to the awakening interest in art, only the work of the most talented has received attention. To a lesser degree however the same merits are to be found throughout the work of the entire period. One may criticise drawing or composition, but the technical ability shown, the interest in color, the forceful telling of the story, the seeking after deep religious feeling, all repay the consideration of the student. Italian primitives are at a disadvantage when seen away from the architectural and religious setting for which they were intended.

Two small panels from a predella have recently been purchased from the Museum Appropriation. The name of the artist can only be established on stylistic grounds. According to Osvald Siren, they may be attributed to Mariotto di Nardo, a Florentine artist of the first



THE STIGMATIZATION OF ST. FRANCIS by Mariotto di Nardo. Italian, XV Century
Museum Appropriation 1918

quarter of the XV century. Although more formal traditions of the XIVth century. Details of his life, apart from a later in date, he was an exponent of the



THE MARTYRDOM OF ST. LAWRENCE by Mariotto di Nardo. Italian, XV Century
Museum Appropriation 1918

few points mentioned in documents, are not easy to establish. We know that his father was Nardo di Cione and that he probably worked in the studio of Niccola di Pietro Gerini. Judging by the works which have been attributed to him he was also influenced by Lorenzo Monaco. He was regarded in his day as an artist worthy to be employed by Santa Maria de Fiore, the Cathedral at Florence. We also know from the records of the Guild of Saint Luke that he was a member of that body from 1408. Little else is known except the date of his will, April 14, 1424.

The predella panels are those placed on the step or ledge on the altar-table which supports the altar-piece. The interest which an artist took in the larger opportunity of the altar-piece was often extended to the predella as well, although in some cases different artists were employed for each.

The two owned by the Museum show "the Stigmatization of St. Francis" and "the Martyrdom of St. Lawrence." In the former the tradition of the XIVth century is seen in the keeping of the action in the foreground, the sketchy hills with dark green trees, the houses so out of scale and drawing, and the gold background with punched ornamentation. The figure of St. Francis has a certain dignity and intensity of expression which is interesting, while the lines of light from the body of the Christ to the corresponding parts of the body of the saint follow the precedent of Giotto and others of his school. That the miracle should be so represented shows the child-like simplicity of the religious life of the period which must needs have so visual a manifestation. The colors used are grey-brown, pink, red, greenish brown, black and gold.

The Martyrdom of St. Lawrence represents that patient sufferer resting quietly on a grid-iron placed over a bed of blazing coals. Here again is the sentiment of the period expressing itself in as direct and detailed a manner as possible.

The composition and grouping of the figures is of interest. The red screen behind keeps the action in the foreground. This panel is more brilliant than the other, having besides the red noted, green, pink, grey, white and gold. Both panels measure $12\frac{3}{8}'' \times 9\frac{1}{4}''$.

It is because such panels express so sincerely the spirit of the period of their production, and have an artistic appeal as well as an archaeological or historical one, that they merit a place in our museums.

CHINESE JADE STELE

IN the unusual group of Chinese sculptures which were given to the Museum by Mr. Manton B. Metcalf in 1918, there is a votive tablet which dates back to the early days of the Wei dynasty. According to the inscriptions incised upon it we learn that "in memory of my parents this jade tablet is erected by Chao Pao Lo" and that it is dated the sixth day of the ninth month of the second year of Yung Sih, which corresponds to our 533 A. D. A second inscription adds the name of Hu-Fu, governor, and the date, thirteenth day of the fifth month of the second year of Tai-Tung. Tai-Tung is a title of the reign of Liang Wu-Ti of the Division period, and the date given is 536 A. D. Other names added in smaller inscriptions placed on the sides are those of the father Chao Shih Yuang, mother Chi Ch'Nui, wife Wang Shou Shih, and nephew Chia Hao. The sculpture then, quite apart from its artistic interest, bridges the long period of 1386 years, and we become acquainted with the pious members of a Chinese family who obey the traditions of the land in perpetuating the memory of their ancestors, especially the parents.

The period to which this interesting piece of sculpture belongs was one of the most disturbed in Chinese history. The country was torn with internal dissensions. In the north ruled a group of

Tartars under the name of Northern Wei. In the south, a group of rulers, under the name of Southern Wei, ruled from their capital of Nan-King. In this group Wu-ti was the founder of the Liang dynasty and lived from 502 to 550 A. D. The chief events of his reign are concerned with struggles with the power in the north and with a deep interest in Buddhism. The mention of the title, Tai-Tung, would lead one to find an origin for the tablet in southern China, but nothing more definite can be stated.

Previous to A. D. 67, when Buddhism was officially approved by China, the religious faiths of the country had been Taoist and that founded by Confucius. In both, especially the latter, respect for the parents and worship of the ancestors were strongly emphasized, following earlier tradition. With the entrance of Buddhism the Chinese continued these features with little or no change. The general style of drapery and pose in the stele would suggest Buddhist influence.

On the front is a recessed panel containing the figure of a man in long robes which are arranged in the formal manner seen in Buddha figures and reliefs of the Six Dynasties. A curtain looped up with cords is above his head. Below on a shallow panel, in low relief, are two lions, back to back, but with heads turned to the center. The tails are crossed and curve upwards in a graceful manner to fill the empty space. From the mouths spring two floral motives which entwine and fill the empty space above. The lion as a native animal is unknown in China in the historic period, and is a Buddhist motive introduced from India. This probably accounts for the curious representations so often made, and the freedom of decorative effect secured by the artist.

If we consider the other three sides of the block of jade, going to the left, we find the narrow panel of decoration includes a standing female figure facing towards the front panel, carrying an in-

cense-burner in her left hand, and a lily (?) in her right. The sweep of the drapery recalls the freedom of work done under Greek influence, however remote. Below in a small panel is a graceful figure of a kneeling woman holding an incense-burner with a long handle. The back of the stele has at the top a deep panel with the figure of a seated man



YELLOW JADE STELE Chinese, VI Century A. D.
Gift of MANTON B. METCALF, 1918

enface, and dressed in long robes. The familiar long Oriental sleeve is much in evidence. The rest of the area is covered by the inscription which has been mentioned. The fourth side shows a female figure similar to that on the opposite side, with flowing robes, a lily in her left hand and a lantern (?) or incense-burner in her right. Below is a kneeling figure of a man dressed in a long robe and holding an incense burner.

The top of the stele represents the roof of a shrine with tiling and roof beams, which recall similar treatment in earlier Han pottery.

The material chosen, yellow jade, is unusual for such a memorial. In the earlier periods jade was chiefly used in the form of symbolic shapes employed in the ritual of the dead. There green and white jade predominate. Yellow jade must have had quite an appeal for the Chinese, for yellow is the color symbolizing the earth, and it was much rarer than the other shades.

It is characteristic of Han sculpture which preceded in date the stele in question, that the relief was kept very flat and the details were incised on the surface. The higher modelling of the example in the museum shows the new spirit coming in with Buddhist artistic traditions and which was to bear such excellent fruit in the superb art of the T'ang dynasty.

L. E. R.

A NOVEL CHRISTMAS FEATURE.—During the Christmas season the Museum had on exhibition a group of Neapolitan

presepio figures of the eighteenth century which was loaned by Mrs. W. L. Jackson and Mrs. L. Earle Rowe. The setting was made by the students in the school, especially from the department of decorative design, working under direction. The presepio figures were used in Italy, to tell the Christmas story. By having the figures separate, different grouping could be produced. They are distinguished for their lifelike presentation of Italian life, a careful use of native costume, and a sincerity of religious expression which make these figures worthy of exhibition in an art museum.

EXTENSION OF EDUCATIONAL WORK.

—The Rhode Island School of Design has introduced into its educational work story hours for children of members and their friends. The first one of these given by Mrs. Mary Shakspeare Puech, on March 15th, was "The Lamp of the Madonna, A Tale of Old Venice." The second one will be given on April 12th, the subject of which is "A Persian Garden." These illustrated story hours are in Memorial Hall at a quarter of twelve.



NEAPOLITAN PRESEPIO FIGURES

XVII and XVIII Century. Setting modern

Lent by Mrs. W. L. JACKSON and Mrs. L. EARLE ROWE, 1918

Both children and parents were present at the first story hour. The children have the privilege of inviting such adult companions as they wish to their story hour.

MEMBERSHIP.—At the meetings of the Trustees held since January 1st, the following members were elected: Life member—Albert W. Claffin; Annual members—Miss Jeannette M. Hodgman, John P. Farnsworth, Jr., Charles E. Hoefler, Erling C. Ostby and Mrs. Erling C. Ostby. Messrs. William L. Hodgman and Gustav Saacke have changed to life-membership.

LECTURES FOR THE QUARTER.—The program for the lectures for the season was continued during the past quarter. On January 22nd, Dr. Richard Deming Hollington gave a fascinating and scholarly discussion of "The Spirit of Old Japan." The illustrations were unusually beautiful and the audience showed keen interest and appreciation. On February 20th, the Rhode Island School of Design was privileged to offer a lecture by Seymour de Ricci of the Official French Mission on the subject of "Art in Old French Homes." The third lecture on March 28th was given by Mr. Clarence H. Blackall, who spoke on "The Ruined Buildings of Northern France and Flanders." Mr. Blackall's presentation of the sad fate of structures that were part of the world's heritage, was both impelling and timely, and his lecture proved to be of exceptional interest.

ACCESSIONS TO THE MUSEUM DECEMBER 1ST TO MARCH 15TH

Ceramics

Pottery albarello, from Rakka, eleventh to thirteenth century. Anonymous.

Ring bottle, brown glazed, pottery. American, about 1845, gift of Dr. R. Meyer-Riefstahl.

Cream pitcher, English-Liverpool, nineteenth century, gift of Mrs. A. E. Sweet.

Indian vase, gift of A. L. Bullard.

Tile fragment from Rhages, twelfth century, Museum Appropriation.

Dado tile fragment from Yezd, sixteenth century, Museum Appropriation.

Chinese cinerary jar, Han Dynasty, Museum Appropriation.

Engravings and Prints

Print on glass, "Europe and Asia," English, early nineteenth century, gift of Miss Ellen D. Sharpe.

Valentine, English, gift of Miss Ellen D. Sharpe.

Reproduction of etching by Philip Little, gift of Mrs. Gustav Radeke.

Eleven war lithographs, French, Museum Appropriation.

Thirty-seven American, French, British, Czecho-Slovak posters, given by American Committee for Relief in the near East, American Red Cross, Dr. G. Alder Blumer, The Boy's Working Reserve, Food Conservation Committee, Mrs. Jesse H. Metcalf, Mrs. Gustav Radeke, Mr. Henry W. Sackett, Miss Ellen D. Sharpe, U. S. Shipping Board, also the Museum Appropriation.

Furniture

Spice box, English, oak, seventeenth century, gift of Miss Ellen D. Sharpe.

Chinese cabinet, Ming Dynasty, sixteenth century, gift of Mrs. Jesse H. Metcalf.

Jewelry

Two gold rings and "boat-shape" earring, Persian, twelfth century from Rhages, gift of Ostby & Barton.

Gold ring, T'ang Dynasty, Chinese, gift of Ostby & Barton.

Eleven pieces of gold jewelry, chiefly Greek and Roman; from Syria, gift of Ostby & Barton.

Earring, mounted with lapis-lazuli and turquoise, Nepal, eighteenth century, gift of Mr. H. Kevorkian.

Laces

Three pieces of lace "Malla," "Redano" and "Binche," gift of Mrs. Gustav Radeke.

Malla lace, Spanish, early sixteenth century, gift of Miss Cornelia Ashley.

Medals

"Victory," Art War Relief medallion by Paul Manship, Museum Appropriation.

Metal Work

Toaster (cast iron), early American, eighteenth century, gift of Dr. Augustus M. Lord.

Two Spanish wrought iron locks, sixteenth century, Museum Appropriation.

Paintings

Painting, "Brittany Girl, Lammercke," by Cecelia Beaux, Jesse Metcalf Fund, 1919.

Mary Magdalen, by Carlo Cignani, gift of Mrs. J. P. C. Weiss.

Water Color, by Sulpice Paul Gavarni, Museum Appropriation.

"Virgin," Ikon, Byzantine School sixteenth century, gift of Prof. V. G. Simkhovitch.

Kakemono, Buddha on Lotus Throne with attendants, Korean, Korai Period, gift of Mr. Manton B. Metcalf.

Chinese Makemono, "Mountains and Mist," by Mi-Yuen-Wei, Sung Dynasty, gift of Mr. Manton B. Metcalf.

Sculptures

Wooden grave monument of Abulghassem, Persian, fourteenth century, Museum Appropriation.

Archaic actor's mask, Japanese, Wood, Museum Appropriation.

Collection of 118 Japanese netsuke, wood and ivory, Museum Appropriation.

Babylonian clay tablet, gift of Mr. E. L. Ashley.

Ivory statuette of Han-yu, Early Ming, gift of Mr. Manton B. Metcalf.

Ivory amulet (Indo-Chinese) T'ang Dynasty, eighth century, gift of Prof. V. G. Simkhovitch.

Three Egyptian moulds for amulets and scarab, gift of Dr. R. Meyer-Riefstahl.

Silverware

Teaspoon (silver), early American, gift of Miss Jane Bucklin.

Two silver tablespoons and three silver teaspoons, early American, gift of Dr. J. O. Arnold.

Stained-Glass

Stained-glass panel, thirteenth century from Bourges, France, gift of Mr. William A. Viall and Mr. William C. Dart.

Textiles

Brocade, fragment of Hispano-Moresque, fourteenth century, from Burgos, gift of Mr. William A. Viall and Mr. William C. Dart.

Piece of silk fabric, American, gift of Mrs. A. L. Waterman.

EXHIBITIONS OF THE QUARTER

Dec. 31-Jan. 8.— Mural decorations made for the Park Museum by Mr. Percy F. Albee.

Jan. 9-Feb. 3.— Jacobean oak furniture and early prints, lent by Mr. William G. Roelker.

Feb. 3-Feb. 19.— (1) Silhouettes by Katharine M. Buffum.

(2) Miniatures by Martha B. Willson.

(3) Recent acquisitions to the Persian Department.

Feb. 19-Mar. 3.— Etchings and dry-points by John Wright.

Mar. 5-Mar. 26.— Studies for mural decorations and original drawings by Violet Oakley.

LIBRARY

Among the accessions of the quarter are the following:

Balch, E. S. and Balch, E. M.— Art and man. 1913.

Bone, Muirhead.— The Western front. 1907.

Brinton, Christian, ed.— War paintings and drawings by British artists. 1919.

Dalton, O. M.— The treasure of the Oxus. 1905.

Dieulafoy, Marcel.— L'art antique de la Perse. 1884.

— Exposition des primitifs français au Palais du Louvre. 1904.

Fosbroke, T. D.— *Encyclopaedia of antiquities and elements of archaeology*. 2v. 1843.

Gavarni.— *Les gens de Paris*. n. d.

Giles, H. A.— *A Chinese biographical dictionary*. 1898.

Grünwedel, Albert.— *Buddhist art in India*. 1901.

Havell, E. B.— *Indian sculpture and painting*. 1908.

Hawkshaw, J. C.— *Japanese sword-mounts*. 1910.

Hirth, Friedrich — *Scraps from a collector's note book: Some Chinese painters*.

Mason, C. A.— *The spell of Italy*. 1909.

Petrie, W. M. F.— *The Hawara portfolio*. 1913.

Porter, A. K.— *The construction of Lombard and Gothic vaults*. 1911.

Sartor, N.— *Les tapisseries, toiles peintes et broderies de Reims*. 1912.

Sherrill, C. H.— *Stained glass tours in France*. 1908.

Van De Put, A.— *Hispano-Moresque ware of the fifteenth century*. 1904.

Viollet-le-Duc, E. E.— *Dictionnaire raisonné du mobilier français*. 6v. 1874.

Wharton, Edith.— *Italian villas and their gardens*. 1905.

—
If a work of art does not express in itself the emotion, thought, or feeling to which the artist wished to give tangible form, then that work of art is a failure, and no name or title will redeem it.

You give a group or a figure a classical or a literary title and immediately into the beholder's mind there sweeps a long train of memories and associations that often quite blur and altogether confuse the thought or emotion which the artist was striving to express. — Jo Davidson (sculptor).

—
Now I say without hesitation that the purpose of applying art to articles of utility is two-fold; first, to add beauty to the results of the work of man, which would otherwise be ugly, and secondly, to add pleasure to the work itself, which would otherwise be painfully disgusting. — William Morris.



CORNER OF THE JANUARY EXHIBITION OF FURNITURE

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

OFFICERS

Mrs. GUSTAV RADEKE	.	.	President
THEODORE FRANCIS GREEN	.	.	Vice-President
G. ALDER BLUMER, M. D.	.	.	Secretary
STEPHEN O. METCALF	.	.	Treasurer
L. EARLE ROWE	.	.	Director

TRUSTEES

Term expiring 1924	HOWARD L. CLARK, THEODORE FRANCIS GREEN
Term expiring 1923	Miss LIDA SHAW KING, G. ALDER BLUMER, M.D.
Term expiring 1922	HOWARD HOPPIN, HARALD W. OSTBY
Term expiring 1921	WILLIAM L. HODGMAN
Term expiring 1920	WILLIAM T. ALDRICH, HENRY D. SHARPE
Term expiring 1919	Mrs. GUSTAV RADEKE, JESSE H. METCALF

EX-OFFICIO

His Excellency Governor R. LIVINGSTON BEECKMAN
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O. WINSLOW
President of Brown University, WILLIAM H. P. FAUNCE
Professor JOHN FRANCIS GREENE, of Brown University
E. CHARLES FRANCIS, of State Board of Education
Judge FREDERICK RUECKERT, of State Board of Education
Librarian of Providence Public Library, WILLIAM E. FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time \$100.00
Annual Governing Members, who pay annual dues of \$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year-book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 3,585 volumes, 16,157 mounted photographs and reproductions, 2,808 lantern slides, and about 3,250 postcards. During the months of June, July and August the library is closed.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. VII

JULY, 1919

No. 3



TRIAL BY FIRE OF SALIAWUSH

Persian XV Century

Museum Appropriation 1918

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1919, by Rhode Island School of Design. All rights reserved.

PERSIAN MINIATURES

ONE of the pleasures which has come to Europe and America in the past few years is the revelation of the great interest to be found in Persian art and literature. The influence of this is seen in the theatre, with its scenery, dances and color schemes, in interior decoration, dress, illustrations, and textile design. Our collectors have yielded to the charm of Persian design in faience, textiles, rugs, woodwork, metal-work, and miniatures; and the museums of art have sought, so far as opportunities permitted, to acquire for their permanent collections such examples as would do justice to Persian art expression at its best.

The Rhode Island School of Design has recently acquired by gift or purchase representative specimens in almost every class which has been noted. This article deals only with the miniatures, and discussion of other forms of Persian art is deferred to future issues of the *Bulletin*. In 1918 there was purchased from the Museum Fund a collection of Persian books and miniatures which numbered over one hundred, and which included representative examples of almost all of the schools of work from the 14th century to the 17th. The four books included a copy of the Turkish Quzide or The Universal History from the Beginning to 730 A. H. (A. D. 1329). This was written by Hamdallah Mustanfi Quazwini and dated Shawal 9th, 815 A. H., or January 12, 1419 A. D. There are two copies of the Shah-namah by Firdausi, one written in the 15th century, and containing representative miniatures, and the other made in India in the 17th or early 18th century, and in a 17th century lacquer binding. The fourth book is a Koran, in a beautiful 15th century binding in cut leather and blind-pressing. It is from such books that the miniatures in the rest of the collection were removed in past years. This is to be regretted, since there is such an inti-

mate connection between the miniature and the calligraphy.

The history of miniature painting in Persia ranges in date from the 8th and 9th centuries when the Fatimid and Abbasid rulers were in control through the time of Shah Abbas in the 17th century.

Previous to the 12th century most of the manuscripts were from Mesopotamia, with a mixture of Byzantine, Mongol and Arabic influence in the illustrations. Much of the calligraphy was in Cufic. The capture of Baghdad in 1258 by the Mongols under Houlagou marks a sharp difference in the style, which under the Timurid patronage (1369-1494) became decidedly Persian in character, but retained certain of the Mongol characteristics. These were especially in evidence in the drawing of faces, the conventional Chinese clouds, and the type of armor which was worn. The drawing became more delicate, the colors were purer and greater attention was paid to detail. In the work of such a master of this period as Bihzad (about 1460 to 1525) the greatest emphasis was placed on style, composition, mastery of line and color.

After Bihzad came Agha Mirak of the Bukhara School, Sultan Muhammad, Aga Riza, Riza Abbasi and lesser-known artists, by whose infinite patience and artistic genius we are able to appreciate Persian life and art. The Timurid rulers were succeeded by the Safavid dynasty (1502-1736 A. D.) among whom the names of Shah Tahmasp (1525-1576) and Shah Abbas (1587-1629) are pre-eminent as patrons of the arts, especially miniature painting. In Turkey there was also a demand for this kind of art, especially in the time of Sultan Salim (1512-1520) and Sultan Sulaiman (1520-1566), when the work was largely in the hands of Persian artists. They are however influenced greatly by the Venetian painter Gentile Bellini, who was in such high favor at Constantinople.

It has been frequently pointed out

that successful art in the Orient is dependent on the patronage of the court or some wealthy nobleman. The Persian rulers were in the main intensely interested in books for their libraries and gave every encouragement to artists and calligraphers. In this field was perhaps the greatest opportunity for success for artists.

The books for which these illustrations were made were chiefly those of Persian poetry, history and romance. The Koran was decorated, to be sure, but only with geometrical designs. This was true throughout the Mohammedan world. But the Persian, with a national genius for literature, called into being and fostered by princes who were bibliophiles, had many opportunities outside of his Koran to express himself in an artistic manner.

First among these books in appeal to the artist was the Shah-namah, an epic poem by Firdausi. This was written in the tenth century and has almost sixty thousand couplets. It is the "Book of Kings," descriptive of the national history of Persia from the 4th millennium B. C. down to 641 A. D. Across its pages pass and repass mythical and historical figures, heroes and lovely princesses, doers of mighty deeds so dear to the Oriental heart. In it we meet the great Rustam and accompany him through his exploits and trials. These are the subjects that live for us today in miniature painting, as well as in Oriental verse.

There are also illustrations from "Khusrau and Shirin" by Nizami, which often appears in a single volume with four other of his romantic poems under the title of Khamsah, "the Quintet," and possibly some of the miniatures in the collection, which have not been identified, may be from the other poems. Some are doubtless from books by Sadi, the most popular writer in Persian literature, and it has already been stated that the book by Quazwini was illustrated, and finally there are fairy stories, such as



KHUSRAU AND SHIRIN Bihzad or Agha Mirak
Persian XVI Century
Museum Appropriation 1918

"Buraq," which are represented. This does not exhaust the number of very well-known authors and poets whose works graced the collections of Persian lovers of literature, and it is not unlikely that further investigation would reveal illustrations from their books in the collection which has just been acquired.

But one does not have to be conversant with the literature to enjoy the artistic excellence of the technique and the inherent beauty. As soon as one admits the Eastern conventional treatment of perspective and the Oriental love of line, he is prepared to study Persian life at close range, the polo games, battles, hunting scenes, glimpses of court and palace life, the beauty of pattern on rugs, costumes and tiles and the Persian

love of flowers and flowing water. Then he will realize more fully a part of the spell of the East whose art is so very different from our own in many ways, and which, like all great art worthy of the name, takes us out of ourselves into the great world of imagination and beauty.—L. E. R.

of the desire of the people themselves to emulate palaces of the nobility, took the form of wall-paintings, or frescoes. The best examples of these ancient decorations, which, paradoxical as it may seem, were preserved only in their destruction, are to be found in and around Pompeii, and because of this fact, all ancient Italian frescoes are classified as Pompeian in style.

They are found, as has been said, upon the walls of the houses. The Italian house was built, as is true even to-day, of stucco, a sort of plaster finish over a foundation of brick. But we should not confuse ancient plaster with our knowledge of the crumbly plaster of to-day. The process of its application is more complex. Upon the rough foundation, *trullissatio*, are laid in succession, evenly and smoothly, three coats of lime and sand. Then follow three coats of lime and marble dust, "at first coarse, then finer, and in the uppermost coat of all the finest powder." The wall may now be finished either with a high polish, which may "attain such a brilliancy," says Vitruvius, "that one can see his face mirrored in its surface," or with a coat of color applied in the fresco technique.



HUNTING PARTY Bihzad or Agha Mirak
Persian XVI Century
Museum Appropriation 1918

POMPEIAN WALL-PAINTING

THE interest in period rooms, or rooms finished in a definite style, is not an essentially modern characteristic. Just as we to-day endeavor to adorn our homes with harmonious decorations, so the ancient Italians strove to beautify their dwellings. And these decorations, because of the nature of their buildings, and because

Although the circumstances of the original discovery of the process of fresco painting, *udo illinere*—"to paint upon the wet"—as Pliny calls it, are unknown, yet the method was a matter of common every-day knowledge to the ancient Italian. Stated in simplest terms, fresco painting is painting with a wash of liquid pigment over the freshly laid surface of plaster, thus becoming incorporated with it when it is dry. The



FRAGMENT OF "POMPEIAN" FRESCO

Roman, I Century A. D.

Museum Appropriation 1918

explanation of this process is a chemical one. "When the limestone is burnt into lime all the carbonic acid is driven out of it. When this lime is slaked by being drenched by water it drinks this in greedily and the resultant paste becomes saturated with an aqueous solution of the hydrate of lime which rises to the surface of the plaster. As the wet pigment is applied to this liquid hydrate of lime, it diffuses into the paint, soaks the plaster through and through, and

gradually takes up carbonic acid from the air, thus producing carbonate of lime, which acts as the binding material, forming a sort of crystalline skin, and gives the colors a peculiar lustre."*

Fresco technique is essentially a color finish to plaster. The pigments are mixed with nothing but pure water, and the palette of the artist is limited practically to only the earth colors, such as

*Church's *"Chemistry of Paints and Painting."*

the ochres, even white having to be made from lime. White lead, vegetable and metallic pigments, Vasari tells us, do not hold their colors so well and are as a rule avoided.

Pompeian wall-paintings can be grouped under four general classes depending upon the period of their origin. Pompeii was essentially the home of rich traders, who possessed sufficient means to want if not to afford elaborate dwellings. In order to obtain the grandeur of marble palaces there was devised a plan of painting in imitation of marble slabs in relief. This is known as the incrustation style and dates from Pre-Roman times.

Developing from this style of incrustation, and contemporary with the Roman Republic, arose the device of imitating both the marbles and the panelled reliefs by painting. Moulded cornices were employed somewhat, but their projections became very slight.

The third style, of about the same period as the early Roman emperors, was the least faulty and the most refined of the four styles. Here the human figure assumed greater importance and we find nymphs floating in diaphanous drapery against solid backgrounds of deep color. Fauns and bacchantes dance endless sarabands under light porticoes in the friezes.

It is this architectural feature which the fourth period developed to a pompous and theatrical extreme, with its spindle-like columns and its all too slender caryatids. This style dates from the year 63 A. D., the time of the earthquake, when the city was severely shaken and many of its important houses were destroyed, to be rebuilt optimistically, to the year 79 A. D. This was the date of the final destruction, when the gleaming sword, which had hung so many years over its head fell, and the city was buried under a rain of ashes vomited forth by Vesuvius.

Nor were these decorations confined exclusively to the rich, for even as we employ workmen to paint our houses, so

the Pompeian commissioned the decorating of his walls. Nevertheless these paintings possess to a surprising degree a charm and a grace that belie their artisan origin.

The School of Design has recently acquired a piece of Pompeian wall-painting, which is an excellent example of the third period, and characterized by the careful modelling of the features and by the background of deep color. Here we have pictured a woman, seated, three-quarters front, holding a lyre in the crook of her left arm to which she points with the right hand. The gesture indicates that the instrument is thought of as an attribute, and the evident feminine characteristics of the figure lead us to suppose that the muse of music is intended, despite the fact of the popularity at that time of the feminine type of Apollo. The symbolic pose of the figure is paralleled in the Apollo in a fresco at Pompeii depicting the Marsyas and Apollo legend. Nor is this idea unusual or unique, for we find a similar composition even in the works of Greece, notably in a relief on the marble base from Martineia, now at the National Museum, Athens. The simple hairdress, the restrained features of the face, the dignified folds of the garments, all bear out the conception that the figure is an abstraction rather than a concrete portrait. She wears a tunic, twisted on the left shoulder and draped loosely over the right, revealing a neck delicately tinted in flesh tones. Over all is thrown a flowing outer garment of violet contrasting sharply with the brilliant red background. She is seated upon a highly ornamented chair; or is it a sort of architectural parapet, and as such conceivably a part of a larger design? At the base of the stool is a portion of a wing. Can this be the wing of a sphinx? Such a figure would work into a larger decorative scheme. Parallels of the sphinx motives are innumerable.

The seated figure in Pompeian painting is common, but usually in profile or full front positions, the intermediary



ON THE SCHELDT

by J. H. Weissenbruch

Gift of WALTER CALLENDER 1897

pose only rarely. The closest parallel to our muse is found among the Boscoreale frescoes in the Metropolitan Museum of Art. I refer particularly to the painting of the Woman Playing the Lyre from the grand triclinium. Here we have pictured, seated upon an elaborately decorated chair, and richly decked with jewels, a woman playing a lyre. Behind her stands a girl, an interested listener to the music. The same grace and charm are displayed in this group as is evinced in the School of Design painting. The facial types are similar, the hair-dress is identical and the shoulders are turned at the same angle, but the position of the feet differs. Both wear white and violet robes which are juxtaposed against a brilliant red background. The striking difference is that in one we evidently have a portrait, but in the other an allegorical figure.

The allegorical tendency of Pompeiian paintings is more nearly typical of that Greek culture which they mirrored. Their importance lies not so much in giving us a conception of the Hellenistic character of Roman life, as in preserving for us an inkling of their prototypes, the Greek paintings themselves.

H. S. HINCKS.

A WATER-COLOR

By J. H. WEISSENBRUCH

IN 1897 Mr. Walter Callender presented to the Museum a fine example of the work of J. H. Weissenbruch, in water-color. It is entitled, "On the Scheldt," and measures 17½ by 26 inches. An opportunity to see this unusual and attractive painting is offered at present, as it is a feature of the exhibition of water-colors from the Museum Collection, now being shown in the south gallery.

The history of water-color as a means of expression is long and wide-spread. As a medium it was used in Ancient Egypt, India, China, Japan and Persia, while in Europe it always has been a favorite. To most people the word "Water-color" calls to mind the English love of this medium, and the many English artists who have left so much of interest. But in Holland also it has long been used, and is peculiarly adapted to the characteristic Dutch atmosphere, which is ever changing and vaporous. This is especially true of the Hague and Amsterdam group of artists who have flourished since 1840. Of these none excelled James Maris and Weissenbruch

in interpretative expression in water-color.

J. H. Weissenbruch was born in 1834 and died in 1903. He first studied under Shelfhout and Van Hove and then turned to the intensive study of Dutch landscape, his style of work changing as he found himself and came to a more intimate knowledge of the possibilities of the landscape he loved. His technique became more perfect, his grasp of essentials more sure and his brush work more free. The result was that in his later period we find some of his best work, in which is the example owned by the Museum.

Weissenbruch will receive increasing praise as being a master of his medium more thoroughly Dutch even than any of his contemporaries, and one of the group which has proved that Holland of to-day can produce landscape painting comparable in its way with that of Ruisdael, Van Goyen and the other leaders of the past. This is thoroughly interpretative, masterly in its handling, and lasting because of its sincerity, truth and beauty.

It is of great interest to have "On the Scheldt" shown at the present time, because of the presence in an adjoining gallery of the collection of pictures belonging to Mrs. E. S. Allen, in which are four other examples of Weissenbruch's work. In it we find a direct illustration of what he meant when he said, "Only let me get the sky and clouds right in my pictures and the rest is easy. Atmosphere and light are the great sorcerers. All we want comes from above. We cannot work too hard to get the atmosphere. This is the secret of a good picture."—L. E. R.

GREEK EARRINGS

MESSRS. Ostby and Barton have made a notable addition to the group of jewelry which has been given in memory of Engelhart Cornelius Ostby. This latest gift is of two pairs



GOLD EARRINGS Greek, I-II Century A. D.
Gift of Messrs. OSTBY and BARTON 1919

of gold earrings, of Greek workmanship, first and second century A. D. Jewelry of this "ring" type was most popular around the Mediterranean, being found in many cities. One pair is of spirally twisted gold wire, ending in the head of a lion with long curving horns. The hollow eyes were probably originally filled with glass paste. The collar has graceful scroll work and leaf design applied in fine wire. The point of the ring fits into the mouth of the animal.

The second pair is more elaborate. The large end is finely modelled into the head of a lynx. On the shoulder of each earring are mounted two beads; the first is of black and white banded glass, and the second is a dark green stone. Both heads are held by a wire through the pierced center, while outside are points of gold covered with the delicate granular work for which the jewelers in the early days were famous. The rest of the earring tapers gradually to a fine wire, with a twisted design of alternately broad and narrow bands. The end of the ring hooks into a ring which depends from a loop fastened in the mouth of the lynx.

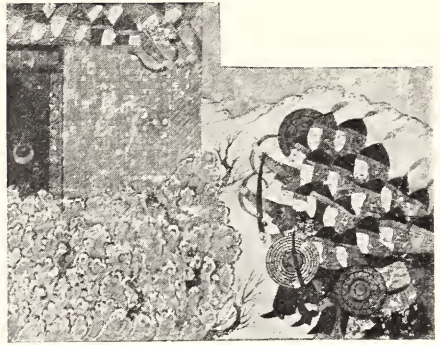
There are several points of interest which may be noted in connection with

these earrings. In the first place, the ring form was the most common shape used, being especially popular in Hellenistic days, but not all were as elaborately made as are the new additions to the museum. The twisted wire technique was likewise popular. Then the variety of designs used by the Greeks is to be noted, ranging as it does from human heads, to real and fabulous animals; lion, dog and lynx designs were especially used, with many grades of handling.

When it is recalled that nothing is so eagerly sought after as gold for melting and re-using, the small amount of jewelry which is left to us from antiquity has a very great value, especially when our designers can see many new ideas, and appreciate technical excellence, as they can in these new gifts. It certainly will mean much to the jewelry art to have this fine group of jewelry which is at present installed in the museum, and any other examples, irrespective of country or time, but chosen for beauty of design, which may later be added.—L. E. R.

BUILDING OPERATIONS

DURING the coming month there will be considerable building activity at the School of Design. This is a part of the building program under consideration by the Trustees. The plans for general development have been made by Bellows and Aldrich, of Boston. The first of this activity will be seen on North Main Street, where West Hall, formerly the Breck Building, and up to June the home of the Jewelry Design and Normal Art Departments, is being razed. When the area is cleared it is the intention of the Trustees to erect a new building on that site, carrying out the lines of the building erected for the Textile School, and extending to the Tunnel. It is hoped that the new building will be ready for the opening of the School in September, 1920, when it will contain the Jewelry Design and Normal Art De-



SIEGE OF A CITY

Persian XV Century

Mongolian School

Museum Appropriation 1918

partments. During these operations the departments will be housed on the first floor of Memorial Hall on Benefit Street.

Plans are also being developed for the erection of a new museum building, which will be built in units. The first of these will contain a great deal of much needed exhibition space. It is hoped that after the plans are finished, the building of this first unit of the museum can be begun in the next few months.

If the plans of the Trustees can be carried out the School of Design will have a superbly equipped and adequate group of school buildings, auditorium and museum.

THE LIBRARY

Among the accessions of the quarter are the following:

- American artists' war emergency fund.—Forty-seven fac-simile drawings by American artists. 1918.
- Beaumont, Roberts.—Standard cloths. 1916.
- Fabriczy, Cornelius von.—Italian medals. 1904.
- Hart, Stanley H.—Wool: the raw materials of the woolen and worsted industries. 1917.
- Hicks, Amy Mali.—The craft of hand-made rugs. 1914.

Kunz, George Frederick.—The magic of jewels and charms. 1915.

Morgan, J. P.—Bronzes of the Renaissance and subsequent periods: introduction and descriptions by William Bode. 2v. No. 35 of an edition of 150 copies.

Morgan, J. P.—Catalogue of the pictures in the collection of J. Pierpont Morgan, with an introduction by T. Humphrey Ward and biographical and descriptive notes by W. Roberts. 3v. Binding by Zaehnsdorf.

Morgan, J. P.—Collection of drawings by Old Masters formed by C. Fairfax Murray. 4 v. 1912.

Odiot, Claude.—Orfèvreries de style Empire. n. d.

Siren, Osvald.—Descriptive catalogue of the pictures in the Jarves collection belonging to Yale University. 1916.

———Society of French Aquarellists. 8 pts. n. d.

White, Benjamin.—Silver, its history and romance. 1917.

Widener, P. A. B.—Pictures in the collection of P. A. B. Widener at Lynwood Hall, Elkins Park, Pennsylvania: British and modern schools; with an introduction and descriptive notes by T. Humphrey Ward. Binding by Rivière and Son. Vol. 2, No. 56 of an edition of 200 copies.

NOTES

ANOTHER GIFT FROM Mr. J. P. MORGAN.—Mr. Morgan has added several volumes of catalogues to those already given by him to the Rhode Island School of Design. This last gift includes the Catalogue of Pictures and the Catalogue of Bronzes of the Renaissance and subsequent periods. Both catalogues are magnificent specimens of the book-maker's art. The Catalogue of Pictures is in three folio volumes, with an introduction by T. Humphrey Ward and text by W. Roberts. The bindings are of

richly tooled levant morocco by Joseph Zaehnsdorf of London, and the press work is that of the Whitefriars Press, of London. The paper used is of the highest quality of Dutch manufacture. The illustrations are superb, especially the color plates made by Goupil & Company, of Paris.

The Catalogue of Bronzes is written by Dr. Wilhelm Bode, a world-recognized authority on this subject and the Director of the Kaiser Friedrich Museum in Berlin. This catalogue is in two volumes, is printed on hand-made paper, has remarkable illustrations, some of which are in color, and is bound in three-quarters morocco.

All lovers of the book-maker's art, and all who appreciate the value and interest of works of art of whatever kind, will find it to their advantage to know the various catalogues of the Morgan Collection. The museums and libraries which have received these catalogues through the generosity of Mr. Morgan are to be congratulated.

LECTURE BY LIEUTENANT LEMORDANT.—The last public lecture of the season was given in Memorial Hall on the evening of April thirtieth. The lecturer was Lieutenant Jean Julien Lemordant and his subject was "Rodin." The large audience realized the opportunity which was theirs to listen to the impassioned words of a lover of France, an artist of achievement, a lover of high ideals, and a person who had offered all and lost much of the enjoyment of life through the Great War. Lieutenant Lemordant will symbolize for those who had the advantage of hearing him, the spirit of France, undaunted though handicapped, a leader for ideals and the right. America is richer for the visit of so distinguished a son of France.

ELECTION OF TRUSTEES.—At the meeting of the Corporation of the Rhode Island School of Design, held on June

4th, Mrs. Gustav Radeke and Mr. Jesse H. Metcalf were reelected for a term of service until 1925.

SCHOOL GRADUATION.—The Graduation exercises of the School were held in Memorial Hall on the evening of June third. Twenty-four received diplomas, five received post-graduate certificates, and ten were given certificates. Twenty-six scholarships were awarded and thirteen prizes were distributed.

EXHIBITION OF COLLECTION OF Mrs. E. S. ALLEN.—Beginning on June 7th the Museum has shown the greater part of the collection of oil paintings and water-colors belonging to Mrs. E. S. Allen in one of the special galleries. The collection as a whole has two decidedly interesting features. An opportunity is given to study the modern Dutch school of painting in a most representative group of artists; and then the visitor feels throughout the group the personality and connoisseurship of Dr. E. S. Allen, who made the collection. So well chosen is it that one is not surprised to learn that Dr. Allen enjoyed the friendship of many of the artists, and that he not only had opportunity of selection from a large group in the studios or dealers' galleries but could select more widely because he knew what each was striving for and felt most worth while. In the collection are examples of such well-known leaders in Dutch art as Anton Mauve, A. S. Kever, Weiland, J. H. Weissenbruch, Van Waring, Neuhuys, de Zwart and H. Van Weele. Dr. Allen also added some French canvases to his collection and in the exhibition are examples of Corot, Daubigny, Isabey, Courbet, Diaz, Troyon, Gericault, Lapostollet, Besnard and Dupre. While this does not exhaust the list it shows how varied and interesting this collection really is, and Providence may well be proud of the connoisseurship of the late Dr. Allen.

RODIN'S "HAND OF GOD."—Through the courtesy of Colonel Samuel P. Colt the Museum is privileged to exhibit in its main gallery the well-known example of Rodin's work known as the "Hand of God." Several of these exist, there being slight variations in details, and the person or museum that is the owner of one is to be congratulated. In conception the sculpture is quite in Rodin's best manner. The enormous hand, so strong and powerful, the mass of unformed material in his hand and on one side the male and female forms which are gradually becoming more distinct, show the sculptor's genius and his power to make the person who is studying his work do a part of the interpretation. "Sculpture is the art of finishing," said Rodin, meaning thereby a complete knowledge of what to leave out as well as what to put in. It is this genius of Rodin's which has made him great in the world of sculpture and has given distinction to his "Hand of God."

EXHIBITIONS OF THE QUARTER

March 26–April 24.—Paintings, water colors, etching and lithographs by Philip Little.

April 26–May 7.—Work of Jean-Julien Lemordant.

May 10–May 31. — American silks made by Cheney Brothers. Sketches in France by Fred R. Sisson.

June 1–June 31.—Modern Dutch and French paintings from the collection of Mrs. Edward S. Allen. Water colors from the Museum Collection.

We ought to envy collectors, for they brighten their days with a long and peaceful joy.—Anatole France.

Let us believe in Art, not as something to gratify curiosity or suit commercial ends, but something to be loved and cherished because it is the Handmaid of the Spiritual Life of the age.—George Inness.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

OFFICERS

Mrs. GUSTAV RADEKE	.	.	President
THEODORE FRANCIS GREEN	.	.	Vice-President
G. ALDER BLUMER, M. D.	.	.	Secretary
STEPHEN O. METCALF	.	.	Treasurer
L. EARLE ROWE	.	.	Director

TRUSTEES

Term expiring 1925	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1924	HOWARD L. CLARK, THEODORE FRANCIS GREEN
Term expiring 1923	Miss LIDA SHAW KING, G. ALDER BLUMER, M. D.
Term expiring 1922	HOWARD HOPPIN, HARALD W. OSTEY
Term expiring 1921	WILLIAM L. HODGMAN
Term expiring 1920	WILLIAM T. ALDRICH, HENRY D. SHARPE

EX-OFFICIO

His Excellency Governor R. LIVINGSTON BRECKMAN
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O. WINSLOW
President of Brown University, WILLIAM H. P. FAUNCE
Professor JOHN FRANCIS GREENE, of Brown University
E. CHARLES FRANCIS, of State Board of Education
Judge FREDERICK RUECKERT, of State Board of Education
Librarian of Providence Public Library, WILLIAM E. FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time \$100.00
Annual Governing Members, who pay annual dues of \$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year-book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 3,888 volumes, 16,643 mounted photographs and reproductions, 2,881 lantern slides, and about 3,330 postcards. During the months of June, July and August the library is closed.

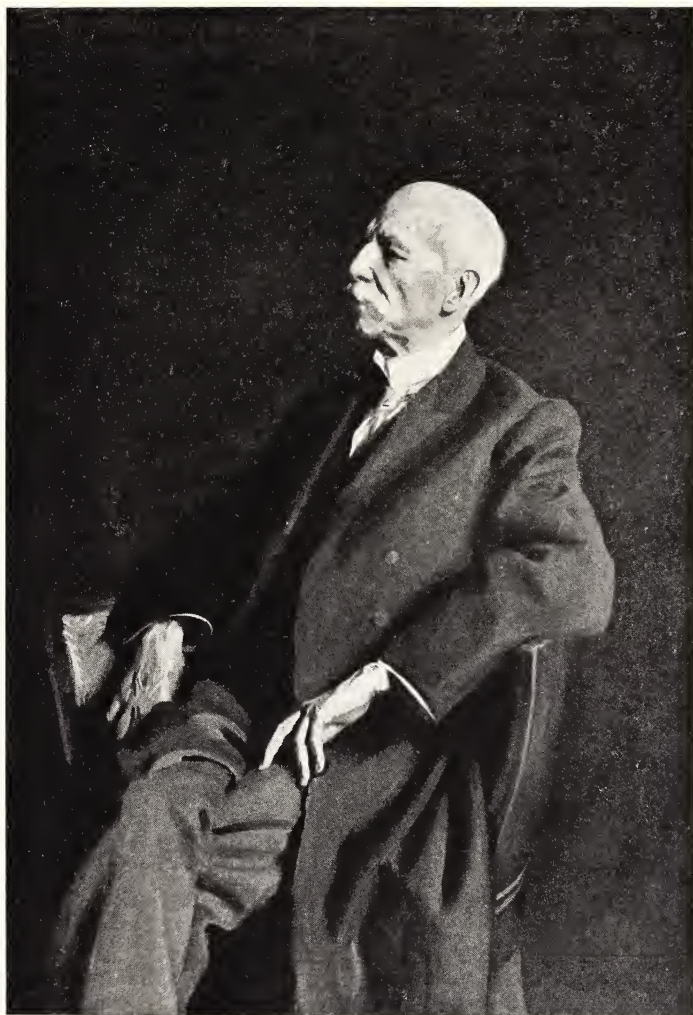
Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. VII

OCTOBER, 1919

No. 4



PORTRAIT OF MANUEL GARCIA

Museum Appropriation 1919

by John Singer Sargent

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1919, by Rhode Island School of Design. All rights reserved.

PORTRAIT OF MANUEL GARCIA

by JOHN S. SARGENT

OF all the compliments paid to artists, perhaps none surpass that of Pliny when he said "The marvel of the art of Cresilas is that it made famous men yet more famous." Sculptors and painters have worked with that aim in view but not always with success. This phrase may in justice be applied to two American painters, Whistler and Sargent. Of the two Sargent has produced the greater number of portraits.

The acquisition by the Rhode Island School of Design of the portrait of Manuel Garcia by John Singer Sargent makes a notable addition to the permanent collections of the Museum. Few contemporary portrait painters have been privileged to paint such distinguished sitters, and in the long list of the artist's canvases the Garcia portrait ranks with the best. It should also be noted that while a number of Sargent's sitters were distinguished by social leadership or high birth, in Manuel Garcia he had a subject who in his line was a power and who achieved distinction by personal genius, and the painter evidently welcomed the opportunity to place in enduring form his study of this interesting character.

Manuel Garcia* has been called by one of his pupils and friends, Hermann Klein, "the most illustrious singing master of the nineteenth century." He was born in Zafra, Catalonia, Spain, on March 17, 1805. He studied under his father, Manuel del Popolo, beginning his career as an opera singer in 1825 in America. In 1829 he settled in Paris and opened his class as a music teacher. From 1842 to 1850 he held a professorship in the Paris Conservatoire, during which time he was a leader in his profession and also well known to the scientific world for his researches on the

subject of the voice and its training. In 1850 Garcia went to London and became Professor at the Royal Academy, resigning this office in 1895. In 1855 he invented the laryngoscope, which benefited medical as well as musical circles. Among his pupils were such well-known singers as Jenny Lind, Adelina Patti and Henrietta Nissen. When Jenny Lind left Garcia in 1842 she said she had "learned all that it was possible for any master to teach her." Garcia died Sunday, July 1, 1906.

The portrait recently acquired by the Museum was painted by Sargent in London in 1905, and presented to Garcia on the occasion of the celebration of his 101st birthday. The presentation speech was made by Sir Felix Semon, and at the same time honors were bestowed on the distinguished musician by the Kings of England and Spain and by the German Emperor. The portrait was both a recognition of the many services Garcia had rendered to music and science, and an expression of the esteem and love in which he was held. It was remarked on the occasion that persons of advanced age usually were not blessed with many friends but that Garcia had them without number. It need only be said that twenty international learned societies and eight hundred individuals shared in the expense of the portrait. The painting was signed six weeks before Garcia's 101st birthday. It remained in his possession until his death and until recently in the hands of his family in England. The portrait has been purchased from the Museum Appropriation.

There is an old Celtic proverb to the effect that "genius is an eye that can see nature, a heart that can feel nature, and boldness that dares to follow nature." This saying precisely fits the genius of the painter. In addition he is an example of how valuable to the artist may be the proper study and appreciation of the great artists who preceded him. John Singer Sargent has attained success

* "Garcia the centenarian and his times" by M. Sterling MacKinlay, Wm. Blackwood & Sons, Edinburgh, 1908. Musical Times, April 1, 1905 p. 225.

because environment and training and a love of work did everything to develop his genius. He was born in Florence, Italy, of American parentage, on January 12, 1856. It was Florence with its message of beauty that gave him his early training. He came to Paris as a youth of great promise and perfected his knowledge of brilliant handling of the brush under Carolus-Duran. This was supplemented by a trip to Holland to study Frans Hals, and one to Spain to study Velasquez. North Africa and Egypt also helped to influence his use of color. In the eighties he had a studio in Paris, in 1884 he went to London, and in 1887 he came to New York. Since then he has resided in London but has spent considerable time in America. This in brief shows the formative elements in his career. Out of it all has come a master famous for freedom from formulae, distinguished for keen analysis of character, brilliancy of technique, quickness of execution and sureness of touch. His speed is unusual, and Garcia in his speech of acceptance of his portrait paid due tribute to it. It was the artist in the one responding to the artist in the other.

In his tribute to the art of Sargent (International Studio, 1900, vol. 10, p. 107) A. L. Baldry says of him, "In the representation of modern types of personality, in the treatment of present-day costume, and in the expression of the distinctive atmosphere that surrounds the life of our own times he found a peculiar satisfaction for that instinct for close and detailed observation which is the dominant attribute of his nature." As an example of this and the objective nature of his character study, the Garcia portrait will always be a worthy example of Sargent's work to represent his genius in our Museum.

L. E. R.



PRAENESTINE CISTA IV-III Century B. C.
Gift of Mrs. GUSTAV RADEKE 1906

A PRAENESTINE CISTA

FOR a number of years the Museum of the Rhode Island School of Design has been exhibiting a cista which dates back to the time when Etruscan bronzes were in great demand, not only in Italy but also in Greece.

Cistae were casket-shaped boxes, in whole or part of bronze, and probably used for two quite different purposes, religious and secular. From vase paintings, wall decorations, and bas-reliefs on sarcophagi of that time it is evident that they were receptacles for articles used in religious ceremonies; and not infrequently wall paintings are found showing cistae hanging on the walls of a room. The other common use to which they were put was as receptacles for toilet articles; this is proved by the fact that many have been found in the graves and

sarcophagi, and even now after twenty-two hundred years they contain such articles of the toilet as combs, mirrors, rouge, cosmetics, sponges and perfume. They have been discovered in some cities of Etruria, but many of those similar to the one owned by the School of Design have been found in Palestrina, twenty-three miles southeast of Rome, which is the site of ancient Praeneste, hence the name of the type. Our cista however was found near Pompeii. These cistae were most common during the fourth and third centuries before our era.

The greater number of cistae are cylindrical, though there were also oval and oblong shapes. Many of the Praenestine examples were evidently beaten out of a single sheet of bronze, the design having been previously incised upon it. The feet, handles, and other added decorations were cast separately and soldered on. Some have rings at equal distances around the body of the cista into which are fastened chains which hang rather loosely. A Greek artist however would hardly have covered up a part of his engraved design with such additional ornaments. The cylindrical type of cista usually had three feet while the oval and oblong shapes had four. A common form of foot was that of the claw of a beast and this rests on a small slab, either square or disc-shaped, about one inch in diameter and one quarter of an inch thick. On the Praenestine cistae there are frequently figures of small couchant lions which are cast separately and soldered on just above the claw feet against the body of the cista. Several different types of handles have been found.

The cista in the possession of the Rhode Island School of Design is of a type similar to one shown in the Fogg Art Museum in Cambridge from 1906 to 1910, from the Loeb Collection. It stands about eleven inches high and the diameter of the cylinder is about five inches. Its design is incised, this doubtless having been engraved while the metal was in the flat. This was the

custom with many of the artisans, for several cistae found have designs which show decidedly that they were not originally planned for such small surfaces. The handles, feet, and also the lions placed just above are cast separately on the cista at the Rhode Island School of Design. The one formerly at the Fogg Art Museum rested on discs while the one in Providence has the flat slabs. Also the lions on the latter face toward the left. There is a strong similarity in the handles. In each case the handle is in the form of a group of two nude figures, male and female. The one in Providence has the male at the left while the reverse is true of the one formerly at Cambridge. In either case one arm of each rests on the other's shoulder, while the other arm hangs at the side.

On the cover of the one in our Museum are engraved two animals called hippocamps, which are a combination of horse and sea monster; these are representations of Poseidon's steeds which drew his chariot over the sea. The handle is placed in the middle, with one of the hippocamps on either side. As for the incised or engraved design around the cylinder, there is a group of figures in the centre representing a scene at the bath and a group of gods. As in the case of so many of these cistae it is hard to interpret the story. In some instances the names of the persons have been incised near the figures but that is not the case in the one at the School of Design.

There are two columns on the cista which are rather crudely incised. These are typical of Etruscan architecture. Between them is a seated and a standing figure of a god. Evidently the seated one is intended for Tinia* (Jupiter) although he does not have the thunderbolts which he usually carries. Instead he has a long staff in his hand, a garment across his loins, and his feet rest on two small rocks. The god on the right wears a pilleus or conical cap. This was usually made of felt, with little or no brim. Such

*Tinia, Thurms, Turan, are Etruscan names. For other gods they used the Greek names.

a cap was ordinarily worn by fishermen, sailors and artisans, although also worn in traveling by the upper classes. As this god also wears the chlamys or cape it is likely that he is either starting on a journey or just returning from one. At the left of Tinia is Thurms (Mercury) with the caduceus and winged cap which easily identify him. His right hand rests on a post or square column over which a garment has been draped, and his left is on his hip, the weight of the body being on the left side.

The rest of the figures are grouped in a scene of toilet or bath around a fountain. Next to Thurms is a servant wearing a chiton girdled at the waist, who is in the act of fastening a sandal on the foot of a maiden, possibly Turan (Venus). Her right hand rests on that of her slave and in her left, which is raised nearly as high as her head, she holds the robe or garment which is thrown about her head and back, and falls nearly to the ground. Her pose is almost front view, although the body is turned slightly to the left and the face to the right. Next is another maiden, possibly Selma, with a staff in her hand. Her hair is knotted at the back of the head, and over her left arm is thrown a short garment. There is one more maiden in this group at the left of the fountain, with her arm resting on the edge of the basin. Her hair is secured with a band, and her feet are unsandalled. This figure is nude. The fountain is characteristic of the time, with a lion's head above it from which flows a stream of water. At the right is one other figure which completes the group. Her hair, also, is bound. Nearby is a doorway, with its drapery festooned in graceful folds, through which the maidens have come to the fountain.

There is a border of ivy both at the top and bottom of the cylinder. These borders establish its origin with a considerable degree of certainty as coming from Praeneste. The design of the ivy is somewhat similar to that found on a mirror now in the Museum of Fine Arts, Boston. Mr. L. G. Eldredge of Cleve-

land, in an article written concerning this mirror (*American Journal of Archaeology*, vol. 21, 1917, p. 376), states that "the ivy in the light delicate form in which it occurs here is extremely rare on Etruscan mirrors, but very common on Praenestine. . . . The slender ivy leaf, like almost everything else, found its way into Etruscan art from Southern Italy. . . . This mirror, then, also recalls the Praenestine group and may be placed near the middle of the fourth century, after the influence of Praxiteles had made itself felt in Southern Italy, but before the period of decadence." Doubtless our cista was made during the same period or a few years later. Fortunately there are no chains to hide the incised design which although not always carefully executed compares favorably with the greater number of those which have been found in Praeneste.

L. A. S.



TURKISH MINIATURE

Showing Selim II and his court

XVI Century

Museum Appropriation 1918

BROUSSA SILKS

THE name of Broussa is coupled with that of Baghdad, Damascus and Constantinople in the minds of those who delight in the atmosphere of the Arabian Nights. As the capital of the empire of the Osman Turks over which Suleiman I, the Magnificent, ruled, it excelled in magnificence in the XV and XVI centuries, and together with Constantinople, Konieh and Siwas, vied with the great Persian cities and with China in the production of extraordinary fabrics, especially silk brocades. Suleiman, with characteristic appreciation of beauty and the arts, fostered the silk industry until the work produced was so remarkable for design, color and richness that the name of his capital city, Broussa, has been applied to a whole class of decorated fabrics.

Suleiman's interest was continued by his son Selim II, although the latter was by no means so powerful a ruler. Selim's court however was magnificent, and doubtless created a larger incentive to the silk industry. The Museum possesses a Turkish miniature representing Selim II (1566-1674) and members of his court. From this we can judge of the use to which the Broussa fabrics were put and the consequent incentive to designers and manufacturers to produce materials of surpassing beauty. The small numbers of pieces of these wares that have come down to us prove conclusively why they should have been so famous.

In design these textiles do not make use of animals or human form, thereby conforming to the Mohammedan law. Instead there is a most artistic use of floral and scroll forms, especially such flowers as the tulip, eglantine, hyacinth and pink. These materials were used for hangings, garments, and ecclesiastical robes.

Gustave Migeon (*Les Arts du Tissue*, page 48) proposes an arbitrary division of Broussa silks into two classes according to design; in the first he places those which divide the areas by formal pat-



BROUSSA SILK BROCADE XVI Century
Museum Appropriation 1919

terns within which is the graceful arabesque or beautiful flower treatment, while in the second he finds a freedom from such formalism and a greater approach to naturalism. In this last he sees Chinese influence which undoubtedly was felt in Persia and Anatolia in many applied arts as a result of the invasions of the two previous centuries.

The Museum has recently acquired with the Museum Appropriation two remarkable examples of silk brocades of the "Broussa" or "Ottoman" type. The first of the pieces has a crimson satin underground with ground of silver threads. On this is an ogival pattern forming medallions outlined in red,

within which are arabesques and hycinth flower patterns in red on a gold ground. The silver background is so worn that the under-ground of red can be seen in several places.

The second piece is of the freer type of design, having an all-over treatment of various flowers, with their leaves and stems in blue, white and gold threads on a rich red ground.

It so happens that the examples owned by the Museum illustrate both classes and are of great interest to textile designers and students. In recent years manufacturers have studied the Oriental silks to great advantage, finding it possible to repeat on the Jacquard machines some of the richness of color, the freedom of design, the feeling for decorative effect and the variety which is found in such silks. This was proved conclusively in the exhibition of modern American silks which was shown in the galleries last May.

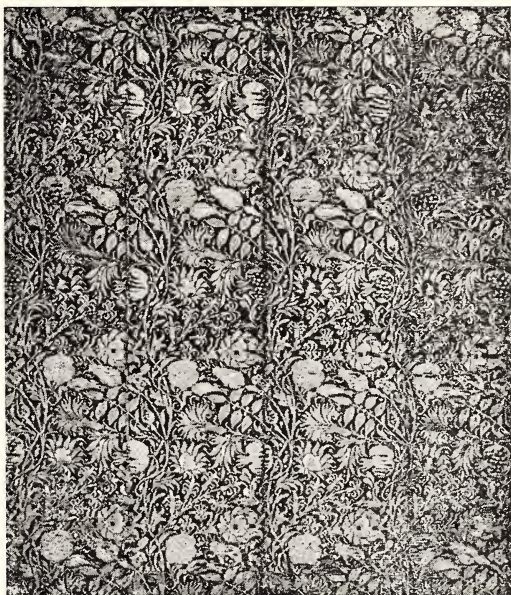
L. E. R.

NEWS OF THE SCHOOL

AT this season when the new school year is beginning, the friends of the Rhode Island School of Design will be interested to know what additions are being made to its teaching staff, where the school is broadening out, and what classes are being developed on a larger scale.

The new year finds the School of Design, like most other educational institutions, filled to overflowing in many branches, especially in the evening classes. Never before has there been such intense desire for the privileges offered by the School. On October first the total registration was 1,124, which is in sharp contrast to the 689 who had registered up to the same date last year.

Among the old friends whose absence will be felt keenly none will be missed so much as Mr. William C. Loring, who, to the great regret of the School, has



BROUSSA SILK BROCADE

XVI Century

Museum Appropriation 1919

resigned as head of the Department of Drawing and Painting. After fifteen years of loyal service to his students, he now feels it necessary to devote his entire time to his own work as a portrait painter, in which all friends of the school will wish him happiness and success.

The most important of the appointments is that of Mr. Howard E. Smith of Boston to take charge of the classes in Painting and Illustration, formerly taught by Mr. William C. Loring and Miss Florence H. Minard. Mr. Smith received his early training at the School of the Boston Museum of Fine Arts and was also a pupil of that past master of illustration, Howard Pyle. He was awarded the Paige Traveling Scholarship and studied abroad. At the Panama Pacific Exposition he received a bronze medal for painting, and is looked upon as one of the foremost of the country's younger painters. Mr. Smith belongs to what may be called the Boston group of painters, who stand for fine draughtsmanship in painting. His illustrations, which are well known in the magazines of the conservative thought-

ful type, bear witness to this. The School is fortunate in obtaining the services of an illustrator and a painter combined with fine enthusiasm and high ideals.

Mr. Arthur W. Heintzelman, who will from now on have charge of all the life classes, is a graduate of the school who has traveled and studied abroad and taught at the Detroit School of Design. During the last year he has taught the day classes in cast drawing and the evening life classes. Mr. Heintzelman is also an etcher of rapidly growing reputation whose work will this year be shown under the auspices of Frederick Keppel in New York, Boston and Chicago.

A second new instructor who comes to us with fresh inspiration but long experience is Miss Mary B. W. Coxe, who will have all the classes in cast drawing. Miss Coxe was a pupil of William M. Chase, of Kenyon Cox, and of the Art Students' League of New York. She taught for many years at the Buffalo Fine Arts Academy, from which her students went out to take honors repeatedly in the exhibitions of New York and Philadelphia. Among them are such well known artists as John F. Carlson, John Speicher and others.

In the Textile Department, Mr. Andrew J. Clarke is coming to spend his whole time upon Chemistry and Dyeing. This will enable the School of Design to offer thorough courses in Textile Chemistry, in both the day and evening classes. It will now form the third year's work in the Chemistry course, the aim to which the other two years are directed. Additional teachers have been added to the other departments as well. In the evening classes of the mechanical department A. F. Pearson, John B. Keily, W. C. Parsons, C. F. Barningham, C. G. Ross, William Weighe, D. S. Reed, and Albert E. Bell are added as teachers, while to the textile department have been appointed Robert Armstrong, D. B. Fernald, Luini Palizza and John C. Dinsmore.

Mr. Antonio Cirino, who was connected with the American Embassy in Paris during the war, comes back to his many classes in the Jewelry and Normal Art Departments fresh from a tour of Italy.

Mr. William T. Aldrich, who has been in France as Captain in the Ordnance Department and who directed the design in Architecture and in Interior Decoration previous to his work in France, has returned to this country. He has been awarded the cross of the Legion of Honor from the French Government.

R. G.

SIGNS OF PROGRESS

Age of Institution, forty-two years

SCHOOL, 1918-19

Total Registration	1,460
Day Classes	170
Evening Classes	638
Saturday Classes	245
Vocational Classes	206
Rehabilitation Classes	9
Special Classes in Manual Training	37
Soldiers training during summer	155
States represented	8
Number of teachers	72
Diplomas (from 7 departments).	24
Certificates (from 4 departments)	10

MUSEUM

Attendance	75,772
Number of children from public schools	1,778
Number of additions	711
Special exhibitions held	21

LIBRARY

Volumes added	244
Post cards added	59
Lantern slides added	165
Reproductions added	85
Volumes circulated	4,113
Reproductions circulated	9,103
Periodicals circulated	587

MEMBERSHIP

Number of honorary members . .	1
Number of life members	45
Number of governing members . .	139
Number of annual members . . .	546

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. VIII

JANUARY, 1920

No. 1



PORTRAIT OF THEODORE ATKINSON, Jr.

by Joseph Blackburn

Museum Appropriation, 1918

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1920, by Rhode Island School of Design. All rights reserved.

PORTRAIT OF
THEODORE ATKINSON, JR.

By JOSEPH BLACKBURN

STUDENTS of the history of art are interested in the large number of artists whose shadowy personalities and period of activity are clarified by documentary or artistic evidence. They are especially numerous in the Renaissance, and the pursuit of information about them has fascinated many persons and furthered the sale of early paintings by bringing to light information on their authorship. Not all of these productions measure up to the highest standards, but some have archaeological or historical significance, and others make a distinct contribution to the world of art. One can understand how this may be true of the Renaissance, but may not be prepared for the statement that the same thing, in a lesser degree, is true of our early American painting. At present the greatest mystery and fascination surrounds Blackburn, whose work had such an influence on Copley. His paintings were in fact usually ascribed to Copley until recently, but now we are beginning to distinguish Blackburn's work. The acquisition with the Museum Appropriation of the portrait of Theodore Atkinson, Jr., makes the subject of the portrait and the artist persons of interest to friends of the Museum.

We are living at a time when extended research is being made for material relating to Blackburn. At the present moment our knowledge can be summarized in a few lines. Dunlap in his "Arts of Design" (1834, Vol. I, p. 32) gives no information save that he painted in Boston, and does not give his first name. Tuckerman ("Book of Artists," 1867, Vol. I, p. 45) adds the information that he painted in Portsmouth, N. H., and other New England towns, and suggests that he was a visitor to this country. The next writer to discuss Blackburn was H. W. French ("Art and Artists in

Connecticut," 1879, p. 29), who apparently took liberties with our artist and fostered upon him the name of Jonathan B. This, until the past year, has been accepted without question by other writers of articles, catalogues, and labels. Since then, however, our progress has been more rapid and accurate. Circumstantial evidence in the form of advertised letters in the Portsmouth post-office, and more positive evidence in the written signature on the portrait of Andrew Faneuil Phillips, belonging to Mr. Wallace T. Jones of Brooklyn (see *Brooklyn Museum Quarterly*, July, 1919, Vol. VI, No. 3, p. 150) gives us definite knowledge that his name was Joseph and not Jonathan B. Final proof has come in a signed receipt which has been found (*Ibid.*, Vol. VI, No. 4, October, 1919, p. 229).

The rest of our present information is meagre but interesting. Blackburn painted in this country from 1754 to 1762, to which year belongs the portrait recently acquired by the Museum. Since his first work in 1754 shows his technique fully developed and nothing is known of him previous to that date, one might infer, subject to later correction, that he was English and not American, and visited this country for the period noted. No painter of his quality by the same name is known in England, so he may have assumed the name of Blackburn in this country. All this is unsupported evidence, but seems probable. He disappeared at the close of this period as suddenly as he appeared, leaving behind him a series of portraits of which Mr. Lawrence Park has identified over eighty, a number of which are in public collections. Our contribution to the discussion is simply to push the time of his disappearance one year later, since family tradition, which has come with the Atkinson portrait, states that the young man was "painted in his wedding costume," and 1762 was the year of his marriage.

Theodore Atkinson, Jr., who was known as the fifth Theodore, was prominent during his short life in the social and political life of New Hampshire. His father was Colonel Theodore Atkinson (whose portrait by Blackburn is in the permanent collection of the Worcester Art Museum), and his mother was Hannah, daughter of Lieutenant-Governor John Wentworth and sister of Governor Benning Wentworth. He was born in Portsmouth, N. H., in 1733, and graduated from Harvard College in 1757. In 1762 he married his cousin Frances, daughter of Samuel Wentworth of Boston. In the same year he was appointed Counsellor, and his father withdrew in his favor from the office of Secretary of the Province of New Hampshire. This office he held until his death from consumption in 1769. He had no children. (For these biographical details the writer is indebted to Mr. William H. Wentworth of Lexington, Massachusetts.)

The story of Lady Atkinson perhaps is of interest, since her name has been mentioned. She had first been engaged to her cousin John Wentworth, who was the first royal Governor of the Province of New Hampshire, but became put out with him, owing to his being away on a business matter for a long time, and married Theodore Atkinson. After his death she waited two weeks and then married John Wentworth. At the time of the Revolution the Wentworths went to Nova Scotia, where he was Lieutenant-Governor from 1792 to 1808, and where he was created a Baronet. Lady Atkinson's portrait, painted by Copley in 1764, is now in the collection of the New York Public Library.

The portrait of Theodore Atkinson, Jr., comes to the Museum with an unusually clear account of the parties in whose hands it has been. It first hung in his father's house until his father's death, in 1779. Since then it has been owned by six different people, all descendants of the Atkinson or Wentworth

families. A copy of the painting is in the office of the Secretary of State of Concord, N. H.

The state of the arts in the early days of America was peculiarly like that of England. Horace Walpole says in the preface to his "Anecdotes of Painting in England" that most of the successful artists in England were of foreign birth. This was true previous to Hogarth's time. In the colonies Hesselius was a Dane, Williams was English, and John Smibert and John Watson were Scotsmen. Soon after this period, however, things changed and we have American artists.

It was natural, too, that art in the colonies should be a reflection of art in England previous to Sir Joshua Reynolds, especially in portraiture. Two styles characterized the portraits in England. The first, which was common before the time of Van Dyck, was a stiff pose, often bust length, with an oval medallion background. This was often used in early colonial days in America. The second was the freer representation of the figure with a landscape background. This was introduced by Van Dyck into England. In his hands it was decidedly attractive, but in the hands of those who followed him, especially Lely and Kneller, it became artificial and hard. By that time it was the common practice of the studios to have the master paint the face and for the pupils in the studio to paint in the background and the rest of the figure. The costume was usually arranged on a lay figure from which it was painted, and this doubtless accounts for the apparent stiffness of the figure and the marked difference between dress and face in method of treatment. Apparently Blackburn was true to type, and gives us a similar studio treatment. Like Lely, many of his figures are of knee-length. The awkward way in which the legs are posed, the cocked hat held under the left arm, the hiding of the left hand and the theatrical position of the right,

are all evidences of Blackburn's yielding to the fashion of the period. But we cannot hold these features against the painting, any more than we have a right to criticise the fashion of dress. The evident truth of portraiture, and the skill in painting the fabrics used in the garments, are certainly distinctive.

The young man's portrait shows him in three-quarter view, and dressed in a plum-colored coat, white embroidered waistcoat, and white knee-trousers. The delicate and subdued greens of the background give proper accent to the color of the dress, and both assist in placing the point of interest where it belongs, namely, in the face of the young man.

Mention has been made of the connection between Blackburn and Copley. This claim seems valid in view of stylistic similarities with Copley's early work. The same interest in the fabrics and their representation is especially to be seen.

The portrait of Theodore Atkinson, Jr., was shown at the Colonial Exhibition at the Metropolitan Museum of Art in New York, in 1911, where its unusual appeal from the historic, romantic and artistic points of view brought it considerable attention. Compared to the contemporary work of the colonial times, it ranks far above the average, and stands as an excellent example of the artistic work of a period which will always be of interest to Americans.—L. E. R.

A PERSIAN GRAVE-MONUMENT

IN the name of God compassionate and merciful, order is given to embellish this glorious tomb 'Turbeh' and illustrious monument of the Holy, Sayed (the descendant of the prophet), the great, the crown of Kings of Religion Abul-ghassem, son of Imam Moussa-El-Kazem. By his majesty, The great King, the Pride of Kings of Persia, King Jelal-ed-din, son of Gustehem, may his soul rest in peace. Ifpender written in the month of Holy Ramazan El-

Mouazzam in the year 777, the work of Oustad (Master) Ahmed Vehen Achmeh."

This inscription carved in flowing Arabic about the Persian grave-monument which has been acquired recently by the Museum is full of interesting suggestions. Inscriptions are usually important in dating and placing an object, but are doubly interesting when they name the artist as well. Few Persian objects in the United States have so definite a pedigree, and the type of monument itself is rarely seen outside of Persia or Mohammedan lands.

On separate panels in the sides are the following inscriptions: "PROPHET SAID

"THE LIFE IS AN HOUR CONSEQUENTLY OBEY GOD.

"GOD WILL RECOMPENSE BENEFACTORS.

"SERVITEUR IMAM DERVISH GHAZALI.

"THE ENVOY OF GOD (TO WHOM BE SALUTATION AND BENEDICTION SAID "RESPECT FOR DIVINE ORDER AND AFFECTION FOR ALL.

"OH LORD, OH MOHAMMED, OH ALI, GOD, MOHAMMED, ALI."

The "turbeh," or "tabut," as it is usually called, is the wooden casing placed around the tomb of distinguished persons in a mosque, or in some cases a cenotaph, or monument erected in a place other than that of the actual interment. Stone and wood were both used for such casings, although the wooden ones are rarer. As will be noted, holders for large candles were made on each of the four posts to receive candles burnt by such of the faithful as might be desirous of intercession on their behalf with Mohammed.

The monument of Abul-ghassem was ordered, as told us by the inscription, by Jelal-ed-din, and we are further given the date when it was ordered. Jelal-ed-din was the second ruler of the Muzaffarid dynasty which exercised authority over Fars, Kerman, and Kurdis-



TURBEH, OR WOODEN TOMB-CASING OF ABUL-GHASSEM
Made by AHMED VEHEN ACHMEH, Persian, XIV Century
Museum Appropriation, 1917

tan, until overthrown by Tamerlane. His father was Mubar-iz-al-din Mohamad, and we do not know how the name of Gustehem in the inscription came to be applied to Mubariz. The full name of the ruler who ordered our monument was Jelal-ed-din Shāh Shūja, and he ruled from 1347 to 1384. His chief claim to our interest, apart from this monument, is that he ruled over an important section of southern and eastern Persia, that he was a great warrior and that the poet Hafiz lived for a long time at his court. The date on the monument, the month of Ramazan in the year 777 after the Hegira, is October, 1375, A. D., when interpreted into terms of our calendar.

Nothing is known about Abul-ghassem or his father, who was an Imam, or leader in the mosque. This position was not hereditary nor especially priestly, but was held by especially devout Mohammedans, who after death were sometimes regarded as saints. The elaborate titles which are given in the description to Abul-ghassem point to the high regard in which he was held, while the fact that Shāh Shūja had so elaborate a monument made for him proves that he was a man of note.

The inscription further gives us the name of the artist Oustad Ahmed Vehen Achmeh, who is given the title of "Master." This man, as clearly indicated by his name, was an Arab who, as we shall see later on when looking at the style of the carving, held fast to the traditions of the school in which he had been trained. The fact that an Arab artist of this merit was working at Shiraz, which was where Shāh Shūja lived, is of interest as pointing out the intercourse at the time between Arabia and Persia.

If we consider the carvings on the four sides we find many elements of Arabic work. Arabic and Persian wood-carvers built up their panels of a number of pieces of wood, loosely fastened together. In both countries wood was very scarce, especially in large pieces; also in the variable climate of

both countries the building up of the area with separate panels was a decided advantage, for the extreme heat could not make the panels crack, owing to their small size and the opportunity for expansion and contraction made possible by the light construction.

The designs are entirely geometrical on the grave monument of Abul-ghassem, but of great variety. The partiality of the Arabs for geometrical decoration is characteristic of their art, but they rarely use an all-over pattern. Each panel shows a separate design. It has been said with great truth of Arab design, "We know it by detail and not by structure." It is this feature which is interesting because of its nonconformity to our established convention, which calls for a central composition. The eye wanders here and there over the surface without finding this emphasis. A theorist on design has called Arabic design "negative," as opposed to "positive" in the case of our strongly centralized and highly developed laws of composition.

Persian design, in contrast with Arabic design, receiving as it did a direct inheritance from earlier Mesopotamian and Sassanian sources, would have been more restrained and in closer relationship to our own work. It would have had a central motive with a definite idea, and if an all-over pattern was used would have had a definite repeat.

The turbeh of Abul-ghassem was doubtless in one of the mosques, but in what city is a question. Because of the inscription one is tempted to say Shiraz, but it is only a guess. In any case, as a mosque feature, its varied pattern, true oriental design, and the inscription in flowing script must have added greatly to the other wooden furniture in the mosque, namely the mimbar, or pulpit, the Koran desk, and the doors of the cupboards containing the objects required in the service.

If the monument in the Museum is compared with the Arab work in Cairo,



FOUNTAIN OF THE FOREST, LA GRANJA

Gift of Mrs. GUSTAV RADEKE, 1903

by Joaquín Sorolla y Bastida

for example, it will seem plainer, and its designs less intricate, but the family relationship is none the less apparent.

The Museum is fortunate to secure this example, as such monuments would be closely held by the authorities of the mosques in which they are located. Up to the present time no other example of this class of objects has been brought to America, so the monument will be a special feature of the Persian room when it is installed in our new building.—

L. E. R.

A PAINTING BY SOROLLA

IMPRESSIONISM has been a potent factor in art for some time, although its principles have been differently expressed in various countries. In France, for example, where it originated, its exponents developed the study of light and painting in the open air. The palette, in the hands of Monet and his distinguished followers, was usually the seven colors of the spectrum, with black

and white, into which light is broken up scientifically. Religiously they studied all manifestations of light, finding delight in the subtleties of nature; for example in the various tonal expressions of the same object or scene at different hours of the day. In a sense their treatment was distinctly national. It was daring, brilliant, facile and poetic.

In Spain the principles of the study of light and painting directly in the open air were accepted, but received totally different interpretation. It was at the same time bold, quick, passionate, full of color and life, nervous and spirited; in short, decidedly national. Its introduction marks a point of division between the old and the new. Up to perhaps forty years ago there had been in the whole history of Spanish art but four masters of landscape. One of these, Francesco Collantes, is represented in the permanent collection of the Museum by a magnificent example (*Bulletin of the Rhode Island School of Design*, Vol. VI, No. 4, Oct., 1918, p. 30). It was

Joaquin Sorolla y Bastida who first interested the majority of Americans in the new movement in Spanish Art, in which he was a leader. The exhibition of his canvases in America, in 1909, was a tremendous success, and some of the American museums have secured examples of his work for their permanent collections. The Rhode Island School of Design is fortunate in owning the very representative canvas, "Fuente de la Selva, Granja" (Fountain of the Forest, La Granja), which was given by Mrs. Gustav Radeke in 1909.

The artist found his subject in the formal gardens belonging to the royal palace of La Granja, seven miles from Segovia and seventy from Madrid. These gardens had been laid out by the French gardeners Cartier and Boutelet over an area of about three hundred and fifty acres. The fountains were built chiefly in 1727 by Isabella Farnese as a surprise for her husband, Philip V. The chronicles record his surprise, not at the beauty of the gardens but at the vast expenditure of money. Comparatively speaking, the fountains at La Granja are held to be superior to those at Versailles. The water was supplied from the artificial lake of El Mar, which was built for the purpose.

In a country so burned by the sun as Spain is in summer the combination of running water and cool shade has always had an appeal. It is small wonder that Sorolla should have sought out this quiet spot to express in enduring form, his delight in flickering sunlight, the fresh green of the foliage, the charm of sculpture grayed by exposure, and the bubbling water. In the combination, which he doubtless painted with his usual speed, he found opportunity to express that analysis of shadow in terms of subdued light which is the real pursuit of the impressionist.

Sorolla was born at Valencia, Spain, on February 27, 1863. He had no family background, but from his early youth he gave evidence of a talent for drawing.

By fifteen he had convinced his uncle, who was his guardian, that this talent merited development. His early training was at the Academia de Bellas Artes of San Carlos at Valencia. In 1884 he won a scholarship for study in Italy, and returned to Spain through Paris. It was there that he realized the possibilities of the new movement in art. A second visit to Italy where he especially studied the wealth of primitive Italian painting at Assisi still further moulded his style. Then followed years of successful production, of exhibits in the Salon and of prizes won, until in 1909 America was privileged to see the work of a master, whose brilliant achievements in portraiture and landscape prove his genius and show his knowledge of figure and drapery, mastery of technique, and ability to paint sunlight. Like Sargent, Sorolla could absorb the inspiration of the old and modern masters, without servile copying of them, and could develop his individual style, untrammelled and with precision.—L. E. R.

JULIAN ALDEN WEIR

THE death of Julian Alden Weir on December 8, 1919, has removed an artist whose personality has been widely felt and whose canvases are found in every collection of American paintings that claims to be in any way representative. Mr. Weir in years belonged to a generation which has just passed, but in spirit and vision has always been a student, continuing his progress and appreciating all that is good in modern art methods. Artists and students alike pay tribute to his genial spirit, his open frank nature and inspiring smile, and his memory will be cherished by all who knew him. The loss of his influence will be widely felt in America. Those who were not so fortunate, have the privilege of knowing him on his artistic side, as they become acquainted with his work in the various museums.

Julian Alden Weir was born at West Point on May 30, 1852. His father was instructor of drawing at the Military Academy, so it was natural that both he and his brother, John F. Weir, now a resident of Providence, should become artists. Weir was a student under Gérôme in Paris in 1872. In 1895 he joined the National Academy and since

Weir and his work, written in 1909, says he "has cared more for painting than for picture-making; he has the true painter's interest in a variety of material. His business is to paint and to paint anything. Landscape, still-life, the figure—he is interested in each, and sees no reason for confining himself to a specialty. What he paints must be something he can see, and his temper is that of accepting it as it is for what beauty is in it . . . an artist to his finger tips and, when most happily inspired and most successful, a great artist." (*The Burlington Magazine*, Vol. XV, 1909, page 132.)

It cannot be said that Weir developed any one style to which he adhered rigidly, but it can be stated as generally true that he was essentially interested in the study of color, especially the quiet tones. Here he appreciated grays and blacks, browns and natural shades. He also had a decorative feeling which is seen in his careful arrangement of pose and drapery, his tonal scheme, and his careful handling of the principal forms.

All of this is well illustrated in the painting by Mr. Weir which is owned by the Rhode Island School of Design. It has had two titles, "Interior with Figure" and "Reflection in the Mirror." The canvas was painted in 1896, and is handled in much the same way as "The Green Bodice," now a feature of the Hearn Collection at the Metropolitan Museum of Art. Artists have repeatedly shown an interest in the possibilities of a mirror to suggest a problem, and few have handled it in a more delicate manner than did the artist in the painting at the School of Design. It was purchased in 1903 with the Jesse Metcalf Fund.

MUSEUM INSTRUCTOR.—Miss Celia H. Hersey has been appointed Museum Instructor, to care for the work with the public schools, and to meet such visitors and parties from private schools as are interested in having this service.



Interior with Figure by Julian Alden Weir
JESSE METCALF FUND

then has held important and influential positions in art organizations. Chief of these, perhaps, was that of President of the National Academy of Design from 1915 to 1917. He was also one of the "Ten American Painters" from origin of the group.

Kenyon Cox, in a short essay on Mr.

Miss Hersey is a graduate of Wellesley College, has had special museum courses, and considerable practical experience in the Farnsworth Museum, at Wellesley. In addition to the instructional work, Miss Hersey will also assist in the routine of the Museum. Miss Hersey began her work at the School of Design in October, and up to date has met 39 parties and 1281 children from the public schools.

LIBRARY

Among the accessions of the Quarter are the following:

- Barker, A. F. and Midgley, E.—Analysis of woven fabrics. 1914.
- Blacker, J. F.—A. B. C. of Japanese art. n. d.
- Boston, Museum of fine arts.—Handbook. 1919.
- British museum.—Catalogue of Japanese and Chinese woodcuts, by Laurence Binyon. 1916.
- Brooks, Alfred Mansfield.—Great artists and their works by great authors. 1919.
- Brussels, Musée royaux du cinquantenaire.—Tapisseries, par J. Destree et F. Van Den Ven. 1919.
- Burgess, Fred W.—Chats on old copper and brass. 1914.
- Chaffers, William.—Marks and monograms on pottery. 1912.
- Chambers, William.—Designs of Chinese buildings, 1757.
- Chavannes, Edouard.—Six monuments de la sculpture Chinoise. 1914.
- Coene, Jacques.—Deux livres d'heures. n. d.
- Coffin, L. A. and Holden, A. C.—Brick architecture of the Colonial period in Virginia. 1919.
- Durand.—Parallels of architecture. n. d.
- Edwards, George Wharton.—Vanished towers and chimneys of Flanders. 1916.
- Espouy, H. d', ed.—Monuments antiques relevés et restaurés par les architectes pensionnaires de l'Académie de France à Rome. v. 1. n. d.
- Gerspach.—Tapisseries Coptes. 1890.
- Gorer.—Collection d'anciennes porcelaines de Chine. 1912.
- Goudy, Frederic W.—The Alphabet. 1918.
- Hayden, Arthur.—Chats on old silver. 1917.
- Hogarth, William.—Works of William Hogarth from the original plates restored. n. d.
- Kunz, George Frederick.—Shakespeare and precious stones. 1916.
- Lafond, Paul, ed.—Degas. 2v. 1914.
- Macquoid, Percy.—Plate collector's guide. 1908.
- Markham, Christopher A.—Chaffer's handbook to hall marks on gold and silver. 1913.
- Markham, Christopher A.—Hand book to foreign hall marks on gold and silver plate. 1898.
- Mau, August.—Pompeii, its life and art. 1899.
- Méheut, Mathurin.—Etude de la mer. 2v. 1918.
- Miélot, Jean.—Christine de Pisan. 1913.
- Mijer, Pieter.—Batiks and how to make them. 1919.
- Gerbel, pub.—Peruvian textiles. n. d.
- Platt, Charles A.—Monograph on the works of Charles A. Platt. 1913.
- Price, C. Matlack.—Posters. 1913.
- Remington, Frederic.—Drawings. 1917.
- Ross, Denman Waldo.—The painter's palette. 1919.
- Roth, H. Ling.—Oriental silverwork. 1919.
- Tavernier, Jean le.—Croniques et conquêtes de Charlemagne. 1909.
- Van Den Gheyn, J.—L'Ystoire de Hellayne. 1913.
- Verneuil, M. P.—Etude de la plante. n. d.
- Vernier, Emile.—Catalogue général des antiquités Egyptienne du Musée de Caire. 1909.
- Woodbury, Charles H.—Painting and the personal equation. 1919.

EXHIBITIONS OF THE QUARTER

In October the Fall Exhibition of Contemporary American paintings was featured in both special exhibition galleries. Following the usual procedure of the Museum the group chosen represented present tendencies in the fields of portraiture, landscape and still-life, and included distinguished canvases from the notable exhibition of the Winter Academy in New York, and the exhibitions at Buffalo and Philadelphia, as well as from artists and dealers. Among the artists represented were Wayman Adams, George W. Bellows, Bruce Crane, Frank W. Benson, Dines Carlsen, John F. Carlson, Eliot C. Clark, Charles H. Davis, John F. Folinsbee, Ben Foster, Daniel Garber, Arthur C. Goodwin, Childre Hassam, Charles W. Hawthorne, Robert Henri, Louis Kronberg, W. L. Lathrop, Ernest Lawson, Jonas Lie, William C. Loring, George Luks, Gari Melchers, Richard E. Miller, Jerome Myers, Marie Danforth Page, Charles Reiffel, Charles Rosen, John S. Sargent, John Sloan, Howard E. Smith, Robert Spencer, Gardner Symons and Charles H. Woodbury. The Museum was glad to borrow the painting by Bruce Crane from Mr. E. J. Lownes of this city.

In November the paintings and drawings of Stephen Haweis were shown. This artist has made a decided name for himself as an interpretative exponent of what he calls "expressions of what remains in the memory after continued observation." The problem before him is a difficult one, for the suggestion in static form of rhythmic or violent motion is involved, to say the least. The Greeks had their way of suggesting this as did also the painter of the Renaissance. Haweis attacks the problem in an original way, and at the same time shows a strong decorative spirit. His work is thoughtful and carefully done. The subjects are from the Fiji Islands, the South Seas, and the West Indies.

In December the recent work of Arthur

W. Heintzelman was on view. This included etchings, portrait drawings in sanguine, and sketches with lithograph pencil. Mr. Heintzelman has found time, in addition to the important work which he is doing in the School as teacher of Life Drawing, to develop his talents. The exhibition is varied in subject, and the work of an artist who is rapidly making his personality felt in the world of etching. It shows an earnest striving for improvement, an appreciation of the technical possibilities of his medium and a promise of still greater advancement. Mr. Heintzelman's many friends congratulate him on the progress he is making and the attainment he has reached.

From December ninth the Museum also had on view eight portrait drawings in red chalk by Mr. John Elliott. Seven of these were of young Americans who had fallen in the recent war, and the eighth was a superb portrait of Julia Ward Howe. Mr. Elliott always shows a finished character study, with a sensitive feeling for values and line. Besides being very representative of Mr. Elliott's work, the portraits of the young Americans are fine examples of the sort of individual war memorial which should be always preserved as an incentive and example to young men of like age.

Other exhibitions included Persian brocades and embroideries, lent by Mr. Mustapha Avigdor, in November, and in December a remarkable exhibition of recent artistic printing. The exhibition of Egyptian objects shown also in December included some fine examples from the permanent collection and a very remarkable head of a king, in black granite, which was lent by the Estate of Nelson W. Aldrich.

"I neither see what art can do without natural talent, nor natural talent without artistic training; each requires the aid of the other, and united they assist one another to reach the desired goal of success."—HORACE.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

OFFICERS

Mrs. GUSTAV RADEKE	.	.	President
THEODORE FRANCIS GREEN	.	.	Vice-President
G. ALDER BLUMER, M. D.	.	.	Secretary
STEPHEN O. METCALF	—	.	Treasurer
L. EARLE ROWE	.	.	Director

TRUSTEES

Term expiring 1925	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1924	HOWARD L. CLARK, THEODORE FRANCIS GREEN
Term expiring 1923	Miss LIDA SHAW KING, G. ALDER BLUMER, M. D.
Term expiring 1922	HOWARD HOPPIN, HARALD W. OSTBY
Term expiring 1921	WILLIAM L. HODGMAN, SIDNEY R. BURLEIGH
Term expiring 1920	WILLIAM T. ALDRICH, HENRY D. SHARPE

EX-OFFICIO

His Excellency Governor R. LIVINGSTON BEECKMAN
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O. WINSLOW
President of Brown University, WILLIAM H. P. FAUNCE
Professor JOHN FRANCIS GREENE, of Brown University
E. CHARLES FRANCIS, of State Board of Education
Judge FREDERICK RUECKERT, of State Board of Education
Librarian of Providence Public Library, WILLIAM E. FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time \$100.00
Annual Governing Members, who pay annual dues of \$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 8th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year-book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 3,971 volumes, 16,263 mounted photographs and reproductions, 3,045 lantern slides, and about 3,330 postcards. During the months of June, July and August the library is closed.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. VIII

APRIL, 1920

No. 2



WALL RELIEF

Museum Appropriation 1919

Egyptian, New Empire Period

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1920, by Rhode Island School of Design. All rights reserved.

AN EGYPTIAN WALL-RELIEF

THE feeling has long been current that Egyptian sculpture, whether in relief or in the round, was of archaeological or historical rather than of artistic interest. Two points have influenced us in this matter, first, our tendency to accept the classical artistic standard as developed by the Greeks and Romans; second, the scarcity in our museums, until quite recently, of choice examples of sculpture representing the artistic genius of Egypt at its best. Most of our public and private collections contained Late New Empire or more recent material which broadly speaking, was mannered, conventional and stiff. But fortunately recent excavations are giving us new ideas as to the quality of Egyptian sculpture. The wonderful limestone reliefs of the Memphite school from Gizeh, the slate group of Mycerinus and his queen in the Boston Museum of Fine Arts, the work of the Tell-el-Amarna school with its surprising freedom from convention, these and many others make us realize the truth in W. M. F. Petrie's statement that "the Egyptian possessed in splendid perfection the sense of Strength, Permanence, Majesty, Harmony and effective Action, tempered with a sympathy and kindness which cemented a vast disciplined fabric. And these aims of life as a whole he embodied and expressed in his art, with a force and truth which has impressed his character on all who look on his works. He fulfils the canon of true art as completely as any race that has come after him."

A fragment of wall decoration from an Egyptian temple, which has recently been acquired with the Museum Appropriation, is an example of the possibilities of low-relief carving, which obeys the conventional rules of the Egyptians, and at the same time shows clearly the remarkable feeling for line and subtle form, the decorative quality, and the technical mastery over the material

which are characteristic of the best Egyptian sculpture.

The subject and the site from which the relief came are open to conjecture. The relief shows the portrait of a king standing facing to the right. He is wearing the red crown of Lower Egypt, with the royal uraeus on the front. The Delta was under the protection of the snake goddess Uad't. This was probably why the crown and the snake symbol were so frequently used together. The break in the stone makes it impossible for us to know whether the white crown of Upper Egypt was also represented. The king wears a short skirt held by a girdle. In his right hand he holds a sistrum and in his left a plate of offerings. Around his neck is a simple necklace. Interpreting the relief in terms of Egyptian convention, the figure is the principal one in a group, in which the servants or subordinates, at least, are approaching him from the right and facing left. These would be drawn on a smaller scale.

The material is red granite from the quarries of Yebu, near the modern Assouan (Greek Syene). Yebu was to the ancient Egyptians "Elephant Land," probably because it was here that they first saw the African elephant. At this place a belt of granite crossed the Nile valley at right angles and the waters of the river had eroded a passage, which is known today as the first cataract. The quarries lie to the east of the river, and the blocks when ready for transportation were taken to the river, whose broad current carried them wherever needed, even far down to the Delta cities. At the quarries the block of granite was separated from its bed by drilling a line of holes along the desired line of cleavage, and making use of wooden plugs, which were made effective by keeping them soaked in water. After separation the block was roughly finished at the quarries to save handling of extra material. Owing to the fact that the activity of the state in architectural and monumen-

tal lines was so constant and at times so very pronounced, these quarries were very important to the ancient world.

The work in this example seems to have been characteristic of the Theban school of sculpture, to which our relief belongs. Red granite with its large felspar crystals offers certain advantages and many disadvantages to the sculptor. The chief thing in its favor in Egyptian eyes was its enduring quality, while its color was also an attraction. But its large crystals made high relief difficult, and subtle modelling almost impossible. When its nature is considered, and it is recalled that all effects produced were the results of the use of metal chisels fitted into wooden handles and driven by a wooden mallet, and that the polishing was secured by beating and rubbing with pieces of quartz, the mastery of the Egyptian artist over his material is made plain.

In date the relief in question doubtless belongs to the New Empire period. This saw the great building activity of a number of kings, especially Rameses II, it marked the highest stage of development of the Theban school, and it was in this period that such details were emphasized as the bending back of fingers and thumb, balancing dishes of offerings on

the edge of the hand, and representing a figure with the arm which is nearest to the spectator crossing the body.

Our relief probably was a part of an interior wall, owing to the shallowness of the modelling and the delicate treatment which admits close inspection. Note the nervous mouth and nostrils, the carefully drawn ear, the suggestion of the rounded cheeks, and the sensitive modelling of the abdomen, and the probable location in the temple becomes more certain. In the enjoyment and appreciation of these refinements the visitor is hardly troubled by the fact that the eye is drawn as if seen in front instead of in profile, or the body twisted so as to show both shoulders straight in front, or that both hands are right hands. These are some of the conventions imposed on the workman by the religious hierarchy and the artistic traditions of his race. Finally, on most exterior walls the relief is deeply set, and the outline consequently forced, because there the flood of almost blinding sunshine makes such treatment necessary. In the dim reflected light on the wall of the colonnaded court or darker chamber such relief treatment as is seen in the example in the Museum is more happy in its results.—L. E. R.



EMBROIDERED BOX

End showing float stitch

English, XVII Century

AN EMBROIDERED BOX OF THE
TIME OF CHARLES II

LADIES of rank during the sixteenth and seventeenth centuries were expert needle-women, and many souvenirs of their handiwork have come down to us today. English law and custom of that day discouraged foreign workers and consequently most of the embroidery was of English and often even of royal manufacture. From earliest times no English girl's education was complete until she had gained a certain degree of perfection in needlework. So great proficiency was attained that her embroidery has been considered one of England's greatest contributions to art. During the reigns of the Stuarts a kind of work truly English in character developed, particularly among the Royalists. Mr. Huish in his book on "Samplers and Tapestry Embroideries" suggests that this work be called "Stuart Pictures." The earliest examples date back to the days when tapestry was first introduced into England by James I. The three Stuarts were all liberal patrons of the art of tapestry making, and, therefore, it seems but natural that English women, deft with their fingers, should seek to imitate the work which was finding royal favor. These early examples seem to have been direct imitations of tapestry worked with a needle on a canvas background. But as the ladies became more skillful, the stitches grew more complicated and their ideas grew bolder until there developed a style of work which is called "Stamp" or "Stump" work. This work flourished for about fifty years then sank into oblivion. The object of Stump work seems to have been to gain realism; and the result, owing to the high relief developed, was a kind of sculpture in needlework. Such an attempt seems almost beyond the realm of legitimate needlework, but so beautiful was the stitchery employed and so rich the effect gained that the work seems justifiable and worthy of a place in the

artistic embroidery for which England is so famed.

Pictures glazed and framed, mirror frames, and treasure boxes for jewels, lace, and travelling purposes were the favorite articles decorated in this way. Such accessories must have fitted well into the tapestry-hung rooms. Strangely enough the subjects chosen were not usually the same as those of the tapestries. Mythological subjects appear but rarely. Direct souvenirs of the King and Queen, or Old Testament stories such as Esther and Ahasuerus, Susanna and the elders, Adam and Eve, or Rachel and Jacob were the ones most often chosen. These latter subjects assumed such a royalistic and worldly appearance that the theory that Stump work was done only by the "Nuns of Little Gidding" seems hardly possible.

The Rhode Island School of Design is fortunate in possessing a very fine example of English Stump Work in the form of a travelling box, 8 inches by 9¾ and 11 inches deep, with a hinged cover and fitted with small drawers, a mirror, and writing equipment. This box has recently been purchased by Mrs. Radeke and the Museum Appropriation funds from the Benguiat Collection.

The top of the box alone is enriched with Stump Work, but the sides show other types of embroidery used in "Stuart Pictures." Stump Work was usually done after this fashion: the background of canvas or satin was first stretched tightly on a frame upon which the design was stamped with something resembling carbon paper; then the flat parts were embroidered upon it usually in long and short stitch as in our example. Next the attention was given to the raised parts which were made separately. The faces, costumes, trees, etc., were worked in the finest of lace stitches, then stuffed to the desired height with cotton, hair or sometimes even wood. To prevent ravelling, a piece of paper was pasted on the back and the little figures cut out



EMBROIDERED BOX

English, XVII Century

Top showing Charles I and Henrietta Maria in Stump-work

and appliquéd to the background with stitches carefully hidden often by the finest of guimpe. Purl, bullion, bits of metal and beads were often added to give richness and realism to the picture.

To turn again to the Museum example, the subject chosen is a typical one, the story of Rachel and Jacob. The scene on the cover is that of Rachel and Jacob at the well. Orderly design and perspective are notably lacking but the effect is rich and sumptuous. The figures stand in high relief upon a white satin background which has turned a delightful ivory tint with age. Rachel, clad in royal robes, with the face of Henrietta Maria, is offering Jacob, in the guise and

garb of Charles I a drink from an elaborate wine ewer. The resemblance to the royal pair is astonishing, considering the medium. Rachel's flowing ringlets are of fine looped purl sewed closely together, while her gown appears to be of a rich flowered material executed in fine lace stitches with passings* of silver and gold edged with finest purl stretched thin and sewed flat. This both strengthened the edge and added richness to the effect. About her neck is a string of seed pearls, without which no royal costume was

(*) "Passing" is wire sufficiently thin and flexible to be passed through instead of couched down on the foundation of the material.—Huish, "Samplers and Tapestry Embroideries," p. 154.

complete. These and the cut of the gown, the paniers and the flowing curls give reality to the figure.

Jacob is no less naturally garbed with his flowing cape, high top boots and hand-wrought collar. A point of interest here is his tiny wooden hand. This introduction of bits of carved wood into Stump work was quite common.

Scarcely less interesting than the figures are the accessories, without which no Stuart picture was complete. In the left corner is the well, which bears a strong resemblance to the Italian fountain then popular in the English garden. A careful knot stitch is employed to represent the water, while the fountain is expressed in brick stitch enriched with passing. Above, a tiny metal sun shines upon the royal pair and on the turreted manor house, which is far smaller than the well. To the right is a gigantic pear tree with raised leaves, while in the lower corners are a recumbent stag and camel, both of which appear almost invariably in work of this kind. The background spaces are filled with another camel and the flowers dear to the Stuart heart worked in exquisite long and short stitch. The whole effect is entertaining and pleasing as well as sumptuous in appearance.

The edge of the cover discloses a border of violets, roses, tulips, columbine and other flowers of the English garden, alternating with grubs, squirrels and other animals, all of which are almost as characteristic of Stump work as the raised portions. Each one was thought to have had a symbolic meaning, but so promiscuous is their arrangement and so constant their appearance that it seems probable that their symbolism was lost in the desire to leave no space unfilled.

The Biblical story is continued on the front, sides and back of the box. On the front Jacob is meeting Leah and Rachel. This scene is worked in an elaborated tent stitch (tent stitch is the first half

of cross). Again the figures remind us of the King and Queen. On the back in simple "Petit Point," or imitation tapestry stitch, Jacob is represented as dismounted from his camel, waiting. Still another variation in stitch appears on the sides of the box; here the texture is almost like satin, so closely are the float stitches laid together. Jacob is leading away Leah, who is mounted on a white charger, while Rachel and her father, Laban, stand looking on. On the other, Jacob is asking Rachel to wife from Laban. The dress, the accessories and all remind us of Stuart England.

The whole box is embroidered in soft harmonious colors and is trimmed with silver galoon, which was at that time very popular. The gadrooned stump feet on which it is mounted add elegance to its appearance. It seems probable that it was once the cherished possession of some lady of high degree, during Stuart days. More recently it may have belonged to H. R. H., the late Princess Charlotte of Wales, as a small print of that lady was placed in the box. Further than this we cannot trace its ownership. Be that as it may, it is indeed a monument to the skill and industry of some woman. The variety, the fineness and the accuracy with which the stitches are taken give the box much of the value of a sampler.

The Rhode Island School of Design is particularly fortunate in possessing so fine an example of English Stump Work. Its design, its execution, and the richness of the materials used compare favorably with the celebrated examples in the South Kensington Museum and those in the famous collection of Lord and Lady Lee of Farnham at Chequers.—C. H. H.

THE GIFT OF MISS THEODORA LYMAN

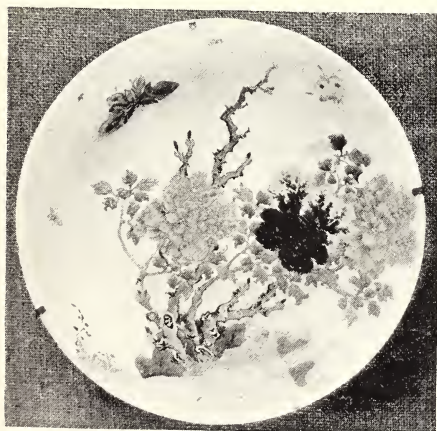
THROUGH the generosity of Miss Theodora Lyman of Portsmouth, N. H., a portion of the collection of her brother, the late John Pickering

Lyman of Boston, has been added to the permanent collections of the Museum. A large part of the original collection was given to the Boston Museum of Fine Arts, in which Mr. Lyman was greatly interested. The gift to the Rhode Island School of Design includes a number of interesting objects, chiefly ceramics, and was on exhibition, filling one of the special galleries for the month of February, where it attracted much attention. The ceramics included specimens from many parts of the world. There are several examples of Korean pottery of the Korai period (960-1392) with its underglaze decoration; from Japan there are specimens of Mishima, Kaga, Karatsu, Owari-Seto, Imari, and other potteries; China is represented by several pieces of porcelain of the "Famille verte" enamels on glaze which date from the K'ang-hsi period (1662-1722 A. D.), several Sung (960-1279 A. D.) pieces and some "Blanche-de-chine" of the C'hien Lung period (1736-1795 A. D.). The wares of the Nearer East are represented by several "Rhodian" plates with their free treatment of floral design (17th century), and a large Persian tile of the 18th century. From Italy there are some examples of Urbino and Florentine



ROUEN PLATE French, XIX Century
Gift of Miss Theodora Lyman, 1919

Majolica; Spain is represented by a Hispano-Moresque plate of the 17th century; Holland has a group of Delft Plates including a group of the free patterns with yellow in the center design and border, England provides examples of Davenport and Staffordshire wares, Germany is represented by a Höchst plate, while France is represented by two cream-ware plates, and two very good Rouen plates, illustrative of the two principal types which Rouen produced. These are a few of the most important examples, most of which date from the 17th to the 19th centuries. In addition there was a small group of Chinese bronze vessels with forms reminiscent of the early and fine vases and dishes of the Han dynasty (202 B. C.-220 A. D.). Two paintings of French soldiers by Paul Louis Narcisse Grolleron (1848-1901) were also included. Grolleron was a pupil of Bonnat and a military painter of distinction. Finally there is a Siamese figure of Buddha in gilded wood. From the point of view of Eastern art, Siamese work does not approach the Indian, Chinese, or Japanese standard. In Siam the conventional representation of the lakshma or thirty-two physical attributes of Buddha was emphasized to a



PORCELAIN PLATE Chinese K'ang-hsi period
Gift of Miss Theodora Lyman, 1919



RHODIAN PLATE Turkish, XVII Century
Gift of Miss Theodora Lyman, 1919

marked degree without beauty or spirit. This is more true of the wooden sculpture than of some of the bronze statuettes. The statue, however, has its distinct interest for the student of eastern art and religious expression, and therefore is a welcome addition to the museum. The whole gift included 121 examples of ceramics, two paintings, fifteen bronzes, nine sculptures, and one lacquer.

This recent gift is of interest not only on account of the merit of the collection as a whole, but because it is an instance of a gift to the Rhode Island School of Design from one who, though living elsewhere, was interested in furthering the permanent collections of our museum.

REHABILITATION WORK AT THE RHODE ISLAND SCHOOL OF DESIGN

WE ARE told that after the Civil War there were sixty thousand tramps on the road. These men, after being wounded, were all given hospital care and then discharged. They were disabled heroes, left to a life of idleness and dependence. The best thing they could look forward to was a job as doorkeeper, night watchman or street vender.

Not until the great World War through

which we have just passed was any thought given to the economic and social rehabilitation of disabled men. France was the first country to provide training for war cripples, the first school for this work being established in the city of Lyons in 1914, and this school has served as a model for over 100 similar schools throughout France.

The type of rehabilitation education adopted in France has also been accepted in England, Belgium, Italy, Canada and in our own country.

In June, 1918, a bill was passed by Congress appropriating two million dollars to begin the work of making preparations for the Vocational Rehabilitation and return to civil employment of disabled persons discharged from the Army or Navy of the United States. Since then additional appropriations for this work have been made aggregating fourteen million dollars, and another bill now pending is asking for an increased appropriation.

The important work of carrying out the Rehabilitation work in this country was given to the Federal Board for Vocational Education, and this Board, in making its plans, divided the country into fourteen districts, with an office in each district and a central office in Washington. Instead of building and equipping new schools, the Board decided it would be better to make use of existing institutions for this Rehabilitation work. Arrangements were made with schools and universities all over the country to give training to such men as might be qualified for courses offered by the various schools and colleges. Five hundred schools and colleges are now engaged in giving re-educational courses to twenty-four thousand men. One hundred and thirty-five^d thousand men are eligible for training, and the task ahead of the Federal Board to take care of this large number is a colossal one. They are being cared for at the rate of about five thousand a month.

District Number 1 comprises the New England states, except Connecticut, with its office in Boston. The Rhode Island School of Design was one of the first to show its willingness to help in this very important work. When the Federal Officials visited the school to look into its training facilities, they were especially impressed with the excellent opportunities for training.

The Rhode Island School of Design has been doing a large share of this work in proportion to the number of assignments in this District, only one school in New England having a larger registration. On March 25, 1919, the Federal Board sent the first student. Since that time, the school has registered one hundred and sixty-three men in the following courses: Architectural Drafting, 5; Commercial Design, 5; Crude Oil Burning, 2; Interior Decoration, 2; Jewelry Design and Bench Work, 56; Mechanical Drafting and Machine Shop Work, 71; Textile Design, 21; and Embroidery, 1.

In order to accommodate this large number of men, it has been necessary for the school to make several changes and to add to its equipment in various ways. In addition to the regular teachers

who have been carrying a large part of this work, several new teachers have been engaged to assist.

The nature of the work is quite different from the regular courses offered and requires a great deal of individual instruction. Aside from the regular courses given, a class was started November 3, 1919, to give those who had had little general education, a knowledge of the three R's. This part of the work is most essential, as their general education will contribute materially to their success in the future.

In general the men show their appreciation of the opportunity offered them and are eager to get all they can out of their courses. Many of them have asked for evening school work, that they might make the most of their training period.

The men, while in training, receive from the Federal Board for living expenses, eighty dollars a month, if single, one hundred and fifteen dollars a month, if married, and an additional allowance if they have children. Their tuition and all materials used in school are paid for by the Federal Board. They also receive medical and dental treatment free of charge while in training.



REHABILITATION STUDENTS IN THE RHODE ISLAND SCHOOL OF DESIGN.

The photograph includes four teachers. Twenty-five students are not in this group.

The men who are registered at the school for Re-educational Work have organized a club known as the Soldiers and Sailors Re-educational Club of the Rhode Island School of Design. This Club has regular weekly meetings at which they take up all kinds of questions of interest to their members. They have speakers from time to time who bring something from the outside by way of encouragement and directing their attention toward the future. During the past two months they have done splendid work in looking after members who have been ill and in the hospital. Their Welfare Committee has called on the sick and has taken fruit, cigarettes, magazines and other reading material to them. The work of this Club is having a fine influence over the men as a whole and has created a splendid spirit toward their work at the school.

The reconstruction of men injured in battle is one of the many problems the past war has forced upon us and the Rhode Island School of Design is glad to be able to contribute in such a large measure toward this great work of helping these handicapped men to become useful members of society again.—A. F. R.

NOTES

GIFT IN MEMORY OF GEORGE L. STEVENSON.—An oak settle has recently been placed in the hall of the School of Design, in memory of George L. Stevenson, who was a student in the School from 1894 to 1899, and who lost his life in the service of his country in 1918. The settle was made by Mr. Stevenson, who was greatly interested in the designing and making of furniture. The gift was made by his wife and his mother. The School of Design is greatly pleased to be custodian of this fine piece of furniture, which is a memorial also of a former student who always had at heart the ideals of beauty and sound craftsmanship, which he learned at the School.

IMPORTANT GIFTS TO THE LIBRARY.—The Library has recently received a number of gifts of special interest. From Mrs. J. P. Lawton was received an important group of books, plates and photographs which will be very useful. Mrs. Edward S. Holbrook has given a selection of the superb volumes in the library of her late husband. Not only are the books highly desirable in themselves, but most of them have full leather bindings of the best English work. Among these are volumes on "Turner," "Gainsborough" and "Sir Joshua Reynolds," by Walter Armstrong; "French Art from Watteau to Prud'hon," by J. J. Foster, and "Francois Boucher," by André Michel. From Mrs. Charles Bradley, in memory of Mrs. George Bradley, was received "Anthony Van Dyck," by Lionel Cust; "Gainsborough," by Mortimer Mompes; "Rembrandt, his life, his work and his time," by Émile Michel; "French colour-prints of the XVIII century," by Malcolm C. Salaman and "Reminiscences of Augustus Saint Gaudens," by Homer Saint Gaudens.

Two important gifts of photographs were also received from the Estate of Mrs. Sarah Dean Kimball and from Mrs. Theodore L. Gates.

PUBLIC LECTURES.—The free illustrated lectures for the quarter included "War Memorials," prepared by Mr. Charles Moore and read by Mr. Roger Gilman on January 9; "The Art of El Greco," by Reverend Henry Russell Talbot of Washington on January 21; "George Frederick Watts," by Reverend Richard Deming Hollington on February 25; and "Early Wall Paintings and Frescoes of the Far East," by Mr. Langdon Warner, the Director of the Pennsylvania Museum, Philadelphia, on March 26. Professor Fiske Kimball of the University of Virginia is to lecture on April 16 on "Seventeenth Century Houses," and we are looking forward to a lecture by Mr. Jay Hambidge on May 14.

LIBRARY

The accessions of the Quarter by gift and purchase in addition to those mentioned are the following:

(L') architecture et la décoration française aux XVIIIe et XIXe siècles. 3v.

Berenson, Bernhard.—Central Italian painters. 1902.

Berenson, Bernhard.—North Italian painters. 1907.

Berenson, Bernhard.—Florentine painters. 1902.

Collignon, Maxime.—Medailles grecques antiques. 1919.

Crooy, Les Abbes L. et F.—L'orfèvrerie religieuse en Belgique. n. d.

Duret, Theodore.—Courbet. 1919.

Errera, Isabelle.—Broderies anciennes. 1905.

Errera, Isabelle.—Étoffes anciennes. 1901.

Ferguson, John C.—Outlines of Chinese art. 1918.

France, Anatole.—Nos enfants. Illustrated by Boutet de Monvel. n. d.

Green, A. G.—Analysis of dyestuffs. 1916.

Hamerton, Philip Gilbert.—Art of the American wood engravers. 2v. text and plates. 1894.

Koop, Albert J.—Japanese names. 1920.

Laurent, Marcel.—Les ivoires prégothiques conservés en Belgique. 1912.

Luthmer, Ferdinand.—Joalleries de la Renaissance. n. d.

Madison, Lucy Foster.—Joan of Arc, the warrior maid, with illustrations and decorations by Frank E. Schoonover. 1918.

Maurer, Edward R.—Technical mechanics. 1917.

Paterson, David.—Colour matching on textiles. 1901.

Percier, C. et Fontaine, P.F.L.—Recueil de décorations intérieures. 1812.

Poorman, Alfred P.—Applied mechanics. 1917.

Santacana, Romeu Francesc.—Catalec illustrat del Museu Sanatcana de Martorell. n. d.

Sarre, F. und Martin F. R.—Die Ausstellung von meisterwerken Muhammedanischer kunst in München, 1910.

Stevenson, Robert Louis.—Kidnapped. Illustrations by N. C. Wyeth. 1913.

Wallis, Henry.—Byzantine ceramic art. 1907.

Wallis, Henry.—Egyptian ceramic art. 1907.

Wallis, Henry.—Persian lustre vases. 1899.

Warren, Herbert Langford.—Foundations of classic architecture. 1919.

Whiting, Gertrude.—Lace guide. 1920.

Wong, Theodore.—Chronological tables of the Chinese dynasties. 1902.

—M. S. P.

EXHIBITIONS OF THE QUARTER

December 26 to February 7

War Memorials (photographs) lent by the American Federation of Arts.

January 6 to February 4

Chinese Paintings.

February 5 to March 1

Sculpture, paintings and faience from Siam, Spain, Japan, England, Holland and Italy. Gift of Miss Theodora Lyman. From the collection of John Pickering Lyman.

February 4 to February 29

Etchings by Lester G. Hornby.

February 8 to March 5

Chinese Embroideries.

March 4 to March 25

Textile, and Wall-paper designs and Graphic Arts lent by the Art Alliance of America.

March 4 to March 18

Interior Decoration, Sketches and Studies lent by P. W. French & Co. and Edward F. Caldwell & Co. of New York and Irving & Casson of Boston.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

OFFICERS

Mrs. GUSTAV RADEKE	.	.	President
THEODORE FRANCIS GREEN	.	.	Vice-President
G. ALDER BLUMER, M. D.	.	.	Secretary
STEPHEN O. METCALF	—	.	Treasurer
L. EARLE ROWE	.	.	Director

TRUSTEES

Term expiring 1925	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1924	HOWARD L. CLARK, THEODORE FRANCIS GREEN
Term expiring 1923	Miss LIDA SHAW KING, G. ALDER BLUMER, M. D.
Term expiring 1922	HOWARD HOPPIN, HARALD W. OSTBY
Term expiring 1921	SIDNEY R. BURLEIGH, WILLIAM L. HODGMAN
Term expiring 1920	WILLIAM T. ALDRICH, HENRY D. SHARPE

EX-OFFICIO

His Excellency Governor R. LIVINGSTON BEECKMAN
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O. WINSLOW
President of Brown University, WILLIAM H. P. FAUNCE
Professor JOHN FRANCIS GREENE, of Brown University
E. CHARLES FRANCIS, of State Board of Education
Judge FREDERICK RUECKERT, of State Board of Education
Librarian of Providence Public Library, WILLIAM E. FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time \$100.00
Annual Governing Members, who pay annual dues of \$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 8th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year-book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 4,042 volumes, 16,356 mounted photographs and reproductions, 3,165 lantern slides, and about 3,300 postcards. During the months of June, July and August the library is closed.

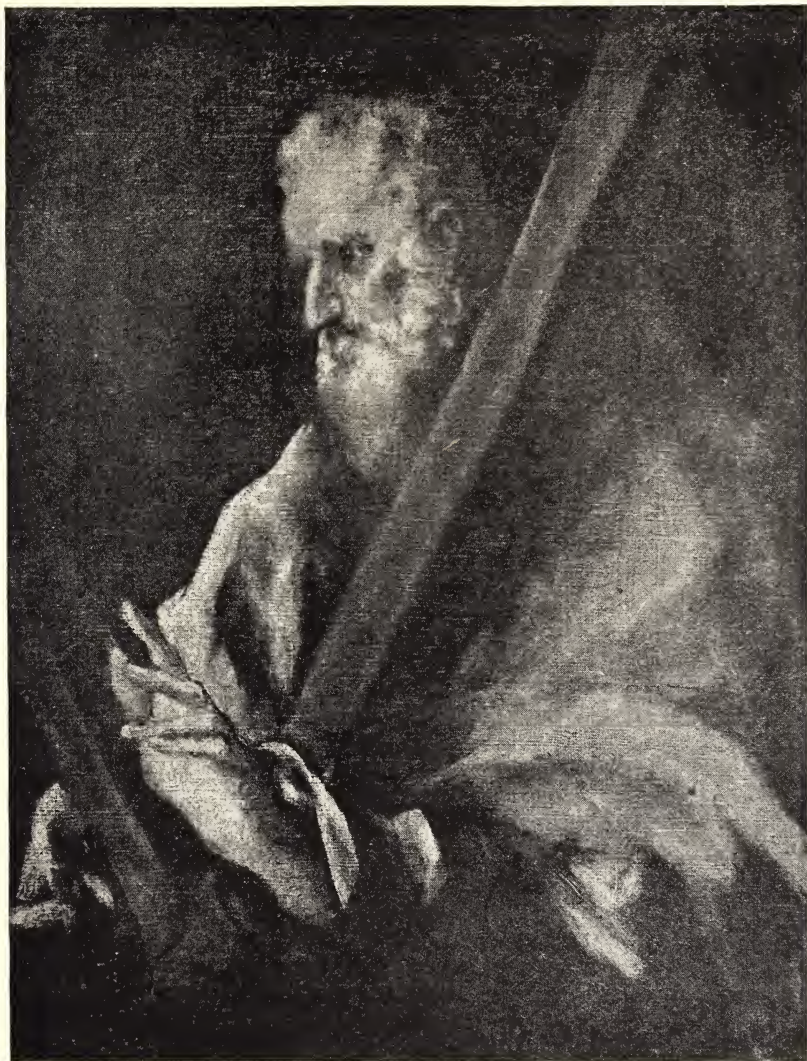
Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. VIII

JULY, 1920

No. 3



SAINT ANDREW

Museum Appropriation, 1917

by El Greco, Spanish School

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1920, by Rhode Island School of Design. All rights reserved.

"SAINT ANDREW," BY EL GRECO

ONE of the paintings acquired with the Museum Appropriation in 1917 is an example of the work of Domenico Theotocopuli, better known as El Griego, or El Greco. The canvas was purchased in Spain by Sir Hugh Lane and passed through several hands after his death. It is a replica by El Greco, with some modifications, of the painting of Saint Andrew, which was formerly in the Provincial Museum in Toledo and is now in the Museo del Greco in the same city.

It is fitting that the painting should be added to the permanent collections, for El Greco is the earliest of the great painters of Spain, and his remarkable brush-work, his handling of color, and the power of imaginative creation which he possessed, assure for him a high standing in the field of art.

We know more of El Greco from his work than from other sources. In fact, biographical details are curiously lacking. This is all the more strange because he was distinctly a leader, and was a friend of Pacheco and well known to Palomino, both well-known chroniclers of that period. El Greco was a native of Candia, Crete, where he was born in 1548, if Palomino is correct, and was a disciple of Titian, according to a letter of Julio Clovio. That he was also greatly influenced by Tintoretto and the Bassani is clear from his early paintings. He came to Spain in 1575 or 1576 and worked especially at Toledo, where he died on April 7, 1614.

That El Greco was a strong personality is borne out by the remark of Pacheco that "he was in all things as singular as in his painting." We are, however, not concerned with the man, but with his work.

El Greco's paintings fall into three groups. The first, of Venetian character, dates from 1575 to 1584. In this he moved along accepted conventional lines in the main, but already showed his

deep interest in the problem of light. The second group dates from 1583 to 1604 and represents the artist at the height of his powers. Here, as he told Pacheco, "it was his practice to retouch a picture until each mass of color was distinct and separated from the rest, asserting that it gave strength and character to the whole" (*Arte de la Pintura*, p. 242). Here his imagination ran riot, but his drawing was often exaggerated, and his treatment was forced and extravagant. These are not the elements which have brought him fame today, but rather his facile handling of light, strange and theatrical. In our time we have been led to appreciate the possibilities of light by the work of the French Impressionists. The third period, 1604-1614, to which our canvas belongs, is one in which the artist lays aside something of his extravagance, loses a little of his free handling of light, and in his work becomes more nearly like other painters. That he still has his peculiarities is seen in his treatment of the hands and background, and in the intensity of expression in the face of St. Andrew. Here is the same narrow forehead and deep-set eyes. In common with the rest of the apostles in the series, there is an intense religious emotion. While these are less mannered than the paintings of the middle period, they show that El Greco is still a master of power and that he has not lost his mastery over his brush work.

Saint Andrew was a brother of Simon Peter, and was the first who was called to be an apostle. According to tradition he travelled to Scythia, Cappadocia and Bithynia, and was crucified in Greece on a cross of peculiar shape (the *crux decussata*), which appears in the painting as one of the attributes. El Greco's portrayal of Saint Andrew conforms in other ways to the type of the saint, representing him as an old man, with long white hair and beard. St. Andrew was very popular in Spain, probably

because he was the patron saint of the Order of the Golden Fleece, which included the best of the Spanish knights.

The great interest today in El Greco's work with the resulting scarcity of examples on the market, and the fact that a large majority of the most characteristic are held in Spanish churches and museums, make it unlikely that a worthy example of the middle period will come within the reach of the Museum. The example under discussion is very representative of the last period of the work of an artist who has exerted considerable influence on artists of our own day, one of whom was John Singer Sargent.—L. E. R.

A HILL-JAR OF THE HAN DYNASTY

THE Rhode Island School of Design possesses a curiously beautiful cylindrical jar with a conical cover of the type commonly known as a Chinese "Hill-Jar." Dishes of this kind have been found in large numbers in the graves of the Han Dynasty, proving conclusively that they were mortuary pottery; but their exact use is uncertain, for, as far as can be determined, such pieces are not mentioned in Chinese literature.

Hill-jars are made of coarse clay and are usually covered with a glaze of soft sage-green. Originally, judging from the bits of glaze that remain on the cover, the jar in the museum collection had one of this color. The ravages of time and water have, however, turned the glaze for the most part to a grayish silver gloss with gold and iridescent lights. The jar is cylindrical in shape, with a conical cover, standing ten inches high with a diameter of seven and one-half inches. About the body is a band of ornament three inches wide and modelled in low relief. The whole is supported on three low feet in the form of crouching bears.

The name "hill-jar" comes from the cover which seems without doubt to represent "a mountainous island in the midst of the sea," and probably is intended to represent the "Islands of the Blest," so popular in early Chinese history and legend. The three mountains depicted are of varying heights, and are surrounded by four conventional waves with crests rounded and pointed as the exigencies of the design demand. The sea and the mountain seem to be thickly populated, for little figures are scattered through the waves and over the hill-sides. The identity of many of these figures is scarcely decipherable, because



MORTUARY "HILL-JAR" Chinese, Han Dyn.
Museum Appropriation, 1918

of the modelling and the action of time, but enough of the form remains for us to be sure that a demon racing up the hill at full speed, stick in hand, and a wild goat, and perhaps a monkey, appear on the museum jar as well as on other well-known examples of the same period.

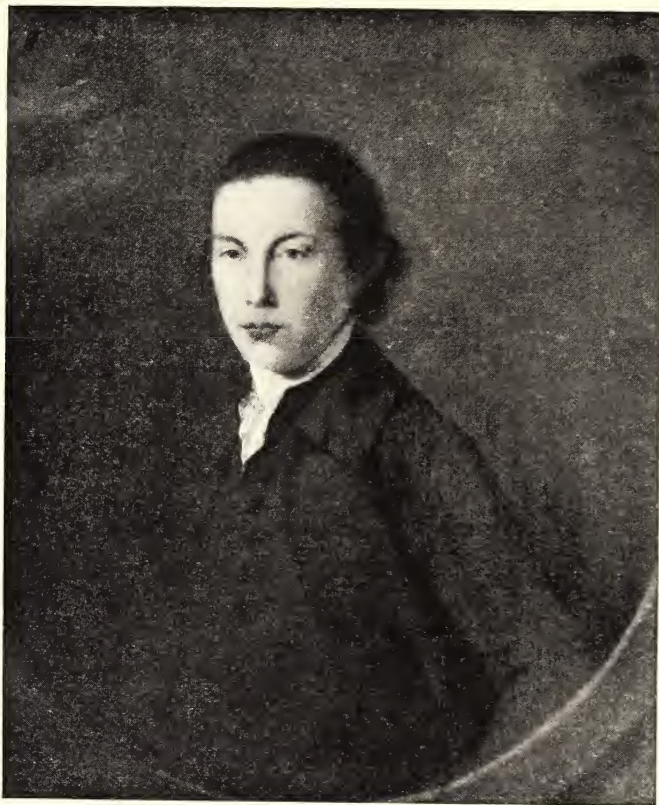
About the body of the jar is a decorative and entertaining band of ornament, modelled rather delicately in low relief. This band is divided into two equal parts by a strong division line. These two sections are again divided within

themselves into three unequal parts, the central one in both cases being the larger, by conventional waves. The artist's conception of the waves was very complete, for spray blows from their crests, while the execution is delicate and the design charming. The sense for design is carried out by the troughs which emphasize the base of the decorative band. On the side of the jar, which is illustrated in this number of the BULLETIN, there appears in the central trough of the wave a rampant tiger in profile, with mouth wide open, dashing through the waves. At its feet is a slender snake with head upraised. The division at the tiger's right holds the ever-popular demon running and brandishing a long stick in his hand, while in the left division is a stag with long slender horns. The other side of the jar is similarly decorated, for the larger division has for its motive the tiger again, but this time the body is in profile and the head is *en-face*. This position, with the right paw upraised, is a common one on jars of this kind. A bit of realism has been attempted here, for the tiger's body is spotted and special attention seems to have been given to the slender whiskers which successfully help to break up the background. On this side of the jar the figures in the smaller spaces are more difficult to see, but the usual demon seems to appear again and probably a wild goat too.

The jar is not only interesting because of its beauty of design, but also for its antiquity and the use of the hill motive. About the hills of China, representations of which appear again in all branches of Chinese art, there has always clustered a wealth of history, legend, and religious lore. Mountain worship is one of the oldest Chinese religious rites, as is natural among peoples who worship the visible heaven, for on the mountain tops they seem nearer to their gods, and their sacrifices more acceptable. Today five mountains, T'ai Shan, Heng Shan,

Sung Shan, Hua Shan and Nan Yeu are considered sacred, and faithful Buddhists make pilgrimages to them and there practise sacrificial rites. The motive on our jar cannot refer to any of these mountains because it dates back to the Han Dynasty (206 B. C.—221 A. D.). It is probably a primitive representation of the "Fortunate Islands," P'eng lai, Fang chang, and Ying chou which were thought to be situated in the sea beyond the Shantung Peninsula. The undiscovered east and the marvellous Pacific were quite naturally chosen as the places where all things beyond the ken of man would exist. On these "Fortunate Isles," according to the legend, the Chinese immortals dwelt robed in garments of white and surrounded by animals and birds of pure white. The sacred fruit, which ripened only once in three thousand years and which upon eating gave one a golden hue, grew here as well as that most marvellous of drugs which had the virtue of giving immortality to all those who partook of it.

According to Berthold Laufer in his "Chinese Pottery of the Han Dynasty," p. 191, the first mention of these islands is made in the reign of the Emperor Ts'in Shih Huang ti (221–210 B. C.), when he sent several thousand boys and girls to the east in search of them. Although the search was a vain one, the interest in these islands again revived in the Han Dynasty and especially under the Emperor Wu (140–85 B. C.). In connection with this legend, which perhaps has some historical background, it is interesting to note that Wu, with the aid of alchemy twice sought for a glimpse of Mount P'eng lai, where the immortals dwelt, and when unsuccessful had made near his palace an artificial lake with three islands in it to remind him of the unknown realms of the ocean. During this period, to which our jar probably belongs, such representations in bronze and pottery were numerous and the poets and dreamers seemed to constantly



FRANCIS GREVILLE, LORD BROOKE
Museum Appropriation, 1917

by Sir Joshua Reynolds

sing of the "Islands of the Blest." Why the Chinese chose the hill motive for their mortuary pottery is easily understood from this belief.

The Rhode Island School of Design has, therefore, in its possession a "hill-jar" which is not only pleasing to the eye, but which also brings us into closer relationship with the thoughts and hopes of the Chinese in the days of the Han Dynasty and which perhaps helps to understand the mountain worship of today.—C. H. H.

Though we travel the world over to find the beautiful, we must carry it with us, or we find it not.

—Ralph Waldo Emerson.

PORTRAIT OF LORD BROOKE BY SIR JOSHUA REYNOLDS

BURKE'S PEERAGE may give us genealogical facts about English men and women of the eighteenth century, but we must turn to the work of the painters of the period, to Reynolds, Romney, Lawrence, and many others, if we want to visualize what manner of folk they were.

The eighteenth century in England has a peculiar charm for many of us. It is sufficiently near to our own period to be well understood. Much of our literature dates from this time, and our Colonial heritage, which is becoming increasingly precious to us, is but a reflection of the English manners and customs. The cen-

tury was one of intense life, of military and naval activity, of rare spirits in literature and on the stage, and of the resulting emphasis on the individual. Commercially the merchants were growing rich and ability counted for much in the social world. Such conditions created a demand for portraits, and Reynolds answered the demand.

Although there were many other portrait-painters at work, no other artist achieved the success, received such honors, or had so large an income from his work as Reynolds. No one had such distinguished sitters, or portrayed the character of the individual and the period as well. Among his many sitters Lord Brooke appears twice, according to Reynold's diary, namely in November, 1755, and in April, 1758. The later portrait was a three-quarter length, and represented Lord Brooke sitting at a table and looking at a plan. This was engraved by R. P. Parkes. The earlier one is apparently the portrait which has recently been acquired with the Museum Appropriation.

The Right Honorable Francis Greville, Earl of Brooke and of Warwick, and Baron Brooke of Beauchamp Court, was born in 1719. He was made Earl Brooke on July 7, 1746, and Earl of Warwick on November 27, 1759, by patent of George II. On May 16, 1742, he was married to Elizabeth, eldest daughter of Lord Archibald Hamilton. He was a Knight of the Most Ancient and Noble Order of St. Andrew, or the Thistle. His chief seat of residence was Warwick Castle. Concerning his activities, little is stated save that he was Recorder of Warwick, and one of the Vice-Presidents of the Foundling Hospital. He died in 1773. The portrait was formerly in the collection of Sir Robert Allen Prior Park, Bath, England, and more recently in a well-known Boston collection, where it was for some years.

Reynold's activity covers a long and important period. He was born in

Devonshire, at Plympton, on July 16, 1723. His father was a clergyman and schoolmaster. Northcote says that his first teacher was William Gandy, a Devonshire artist, but Collins Baker ("Lely and the Stuart Portrait Painters," Vol. ii, page 56) points out that Gandy died when Reynolds was but seven. In 1740, he was sent to the studio of Thomas Hudson, where he worked three years. In 1749, he went to Italy and stayed until 1752, studying the old masters and striving to understand their technique. As he tried to put into practice what he learned, irrespective of tradition or fashion, he soon made himself famous on his return to London. He was an artist of remarkable speed, with the power to paint a portrait in four hours, if necessary. He carefully avoided the nude, for he was weak in drawing, but he excelled in the portrayal of character. Reynolds was always experimenting with his medium; his later work, therefore, has often changed decidedly for the worse, but his earlier work is sounder and more nearly as it originally left his brush. Reynolds' genius was to emphasize the refinement of his men and the charm of his women in a way quite unsurpassed by others. For that reason the portrait under discussion has unusual interest, being of his earlier period, which for convenience is called the "Kitty Fisher" period (1755-1760), from the well-known portrait of that lady. Like others, in his best manner, the head is kept smooth and rather thinly painted. The background, too, is smooth and so differs from those in the later work.

Horace Walpole, in the eighteenth century, voiced his belief in Reynolds in this way: "One prophecy I will venture to make; Sir Joshua is not a plagiarist, but will beget a thousand. The exuberance of his invention will be the grammar of future painters of portrait." ("Anecdotes of Painting in England," Vol. I, page xvii).—L. E. R.

NOTES

ELECTION OF TRUSTEES.—The annual corporation meeting of the Rhode Island School of Design was held on June second. Mr. William T. Aldrich and Mr. Henry D. Sharpe were elected as members of the Board of Trustees until 1926.

SCHOOL GRADUATION.—There were thirty-one diplomas awarded at the Graduation exercises of the School, held in Memorial Hall on the evening of May twenty-sixth. In addition six received post-graduate certificates, and nineteen were given certificates. Twenty-five scholarships were awarded and thirteen prizes were given. The chief speaker was His Excellency Governor R. Livingston Beeckman.

THE COSTUME PARTY.—For many years the annual Costume Party at the School has been the crowning social event of the year. It has also been the rallying time of the Alumni, when they came to renew their acquaintance with each other and share again in the spirit of the School. These parties have drawn their inspiration from such varying sources as "A Greek Festival," "A Garden Fête," "A Dream of the Sea," "The Evolution of America." This year's subject, "A Pirate Party," was based on Howard Pyle's and N. C. Wyeth's "Treasure Island," and proved to have unexpected possibilities of color and picturesque costumes. A pirate ship, of Mr. William E. Brigham's creation, that filled the stage end of Memorial Hall with her great spars, towering poop and battle lanterns, dominated the scene. From her decks a little allegorical figure of Golden Bullion escaped to the floor pursued by a horribly ferocious renegade and then by the whole pirate band. The traitor at last being duly slain and the precious gold reclaimed by the crew, the pantomime ended in some songs by a buccaneer with a delightful bass voice. This was followed by the kaleidoscopic

evolutions of a Grand March which dissolved into a picturesque meleé of couples—pirates in all stages of desperation and abandon, Spanish beauties and Colonial dames—that ran its happy course till long after midnight.

THE EGYPTIAN RELIEF.—The editor has just received an interesting letter from Mr. George Allen, of the Oriental Institute at the University of Chicago, which will doubtless prove of interest to the readers of the BULLETIN. It is, therefore, printed in full:

"DEAR SIR: The Egyptian relief illustrated in your April BULLETIN which has just reached me is indeed an interesting piece. After studying it in connection with our photographs I am inclined to believe that it dates from Ptolemaic times and that a possible source might be the chapel of Philip Arrhidæus at Karnak. The method of indicating the navel is one clue; the style of writing is another. The inscription ends: ". . . that he may be given life," and refers to the presentation of the offerings in the king's hands to a god or goddess who must have stood or sat before him, and its purpose."

STORY HOURS FOR CHILDREN.—Following the plan inaugurated last year the Rhode Island School of Design offered a series of four story-hours for children during the present season. The speaker was Mrs. Mary S. Puech, the librarian, and she has interested large groups of children as well as many of their older friends. The series for this year included "Queen Hatshepsut, the Queen Elizabeth of Egyptian History," on December 13th; "In a Persian Garden," on January 24th; and "A Birthday Party in Japan," on March 13th. The last of the series was "How Ladas brought the News, a Story of Old Greece," on April 17th. These talks were given in Memorial Hall and were illustrated with the best material available. They have been followed by visits to the Museum galleries by many of the children present.

THE LIBRARY

Among the books added during the quarter are the following:

Coomaraswamy, Ananda—Rajput painting. 2v. 1916.

Davis, F. Hadland.—Myths and legends of Japan. n.d.

Filow, Bogdan D.—Early Bulgarian Art. 1919.

Gordon, William Hugh.—One hundred loose leaf lessons in lettering with pen and brush. n.d.

Kellogg, Charlotte.—Bobbins of Belgium. 1920.

Lenygon, Francis.—Decoration in England from 1660 to 1770. 1914.

Macartney, Mervyn E., Compiler.—Practical exemplar of architecture.

Millet, Gabriel.—Le Monastere de Daphni. 1899.

Morris, Frances and Hague, Marian.—Antique laces of American collectors. Pt. 1. 1920.

Richter, G. M. A.—Catalogue of engraved gems of the classical style, Metropolitan Museum of art, New York.

Tiffany Studios. The Tiffany Studios collection of antique Chinese rugs. 1908.

The Library contains 4,210 volumes, 16,420 mounted photographs and reproductions, 3,219 lantern slides, and about 3,420 postcards. During the months of June, July and August the library is closed.

EXHIBITIONS OF THE QUARTER

April 3 to 15.—Hand decorated fabrics from the Art Alliance of America.

April 30 to May 20.—Paintings by Jonas Lie.

May 8 to June 20.—Plans for the new buildings at the Rhode Island School of Design.

May 20 to June 25.—Memorial Exhibition of paintings by Henry Golden Dearth.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

OFFICERS

Mrs. GUSTAV RADEKE	.	.	President
THEODORE FRANCIS GREEN	.	.	Vice-President
G. ALDER BLUMER, M. D.	.	.	Secretary
STEPHEN O. METCALF	.	.	Treasurer
L. EARLE ROWE	.	.	Director

MEMBERSHIP

Honorary Members	
Governing Members for Life, who pay at one time	\$100.00
Annual Governing Members, who pay annual dues of	\$10.00
Annual Members, who pay annual dues of	\$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 8th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

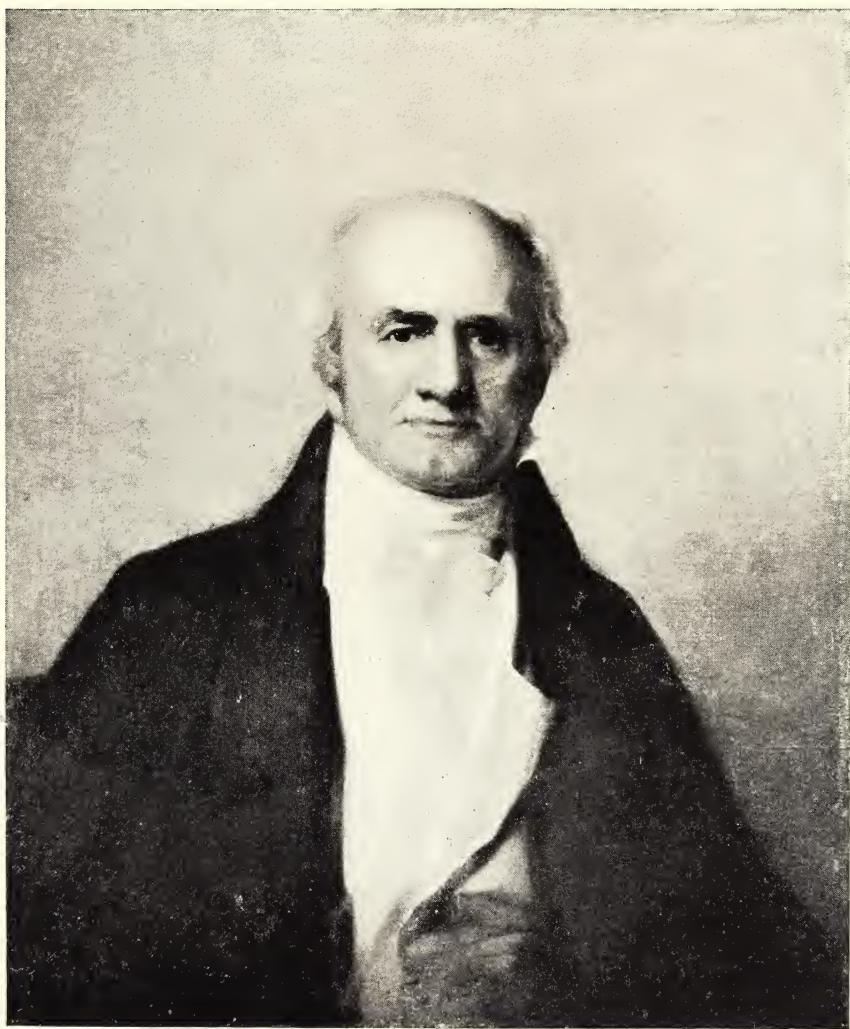
Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. VIII

OCTOBER, 1920

No. 4



PORTRAIT OF WILLIAM HENRY FITZHUGH

by Thomas Sully (1773-1872)

Jesse Metcalf Fund, 1916

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1920, by Rhode Island School of Design. All rights reserved.

A PORTRAIT BY SULLY

A FEW years ago the chief interest of students of early American painting was in Copley and Stuart. Today we have widened our acquaintance to include the group which preceded these artists, with its quaint, mannered but fascinating treatment of subjects, and also the group which immediately followed Stuart and Copley, and who were surer of their technique but not always as fascinating.

One artist stands out as superior in his generation, both because of his skill and industry, by which he attained great prominence, and because he has left us so many portraits of well-known people. This artist is Thomas Sully. He is especially interesting to friends of the Museum because of the portrait of William Henry Fitzhugh, which was purchased with the Jesse Metcalf Fund in 1916, and which so finely illustrates Sully's work.

The portrait is of a member of a distinguished Virginia family. William Henry Fitzhugh, or Fitzhugh as Sully's Register spells it, was born in 1792 and died in 1830. He graduated at Princeton in 1808. He became Vice President of the American Colonization Society and was actively opposed to slavery.

According to the Register (*A Register of Portraits painted by Thomas Sully, 1801-1871*, edited and published by Charles Henry Hart, Philadelphia, 1909) we have a correct list by the artist of all of his work. The list mentions 2520 paintings covering a period of activity of seventy years. There are two portraits of Mr. Fitzhugh mentioned; no. 556 dated 1816 and no. 539, a bust length portrait. Presumably this is the one owned by the Museum. It was painted in 1808, and was intended to be for Princeton College, but in some unknown way was deflected to the Virginia family from whom it was purchased.

The artist was born in Horncastle, Lincolnshire, England, in 1773, and came

to this country as a boy, first living in Charleston, South Carolina. He stayed in this country except for the year 1808-09 when he went to England. Sully was a tireless painter and worked in many parts of the Eastern States. He was in Richmond and Norfolk from 1801 to 1805. From 1805 to 1807 he was in New York. He visited Hartford and Boston in 1807 and then settled in Philadelphia on his return from England, living there until his death in 1872. It is especially interesting to note that he visited Providence in June, 1847, for doubtless there are examples of his work in existence here which are not generally known. If so, the Rhode Island School of Design would be interested to know of any owned locally.

Sully's artistic power was influenced by other painters. There is in it much in common with the work of Sir Thomas Lawrence, but the artist who influenced him most was probably Gilbert Stuart. There is of course no possibility of confounding the two, for Stuart was by far the greater master, but as the visitor sees Sully's work hanging in the same room with that of other early American painters, he feels the force of Samuel Isham's claim that, "aside from Stuart, it would be difficult to mention any superior." Copley also should be excepted.

In a career as crowded with productive work as was Sully's, it is natural that some portraits should be more happy in their results than others. His uniform success while he was alive is shown by the claim that his work always pleased his sitters. His interest to us and for the future is in such examples of his genius as the portrait of Mr. Fitzhugh, where it is seen at its best.

L. E. R.

He that seeks popularity in art closes the door on his own genius, as he must needs paint for other minds, and not for his own.—Washington Allston.

AN ENGLISH EMBROIDERED CHASUBLE

ONE of England's contributions to art is the needle-work or embroidery which was done in Mediaeval days. This work was justly famous, not only at home, but in Italy, France, and Spain. Records tell us of gifts made by English royalty to the Popes, and it is said that Pope Innocent III spoke of England as "an inexhaustible well" and a "land of delight," judging from her embroidery. According to church inventories there must have been a considerable industry in work of this kind, and it is, therefore, not strange that examples exist in some numbers on the continent today.

It was during the thirteenth and fourteenth centuries that the English needleworkers reached the height of their artistic attainment, but notable work was done even as late as the fifteenth century. The name usually given to work of this kind was "Opus Anglicanum," since it is "so set down in the treasures of the Kings and Popes and in the wills of considerable persons." The term in its broad sense means just what the words imply, English work, opus being limited to needlework.

"Opus Anglicanum" is usually ecclesiastical in character and is generally found on copes, maniples, chasubles, and altar hangings. The most beautiful examples extant are copes; these, however, are very rare. Even fragments cut from copes and refashioned into chasubles and the like are comparatively uncommon. It is the good fortune of the School of Design to possess such an

example; a chasuble of red moiré rep ornamented with heavily embroidered orphreys cut from a cope. From this chasuble we can learn much of "Opus Anglicanum."

The work was usually done on coarse linen which was entirely concealed by stitches, laid flat and worked in silk or gold threads. In the main, definite types



EMBROIDERED CHASUBLE

English XV Century

Gift of Mrs. JESSE H. METCALF

of pattern were chosen, somewhat elaborated, to be sure, at the artist's will. The usual type, however, showed religious or ecclesiastical figures set against architectural or floriated backgrounds which in themselves were replete with the sym-

bolism and the mystic lore of the day. Sometimes the figures amid these rich backgrounds told the story of the Passion, or again it was the life of the Virgin or the martyrdom of a Saint. Whichever the story chosen, the method of telling it was always simple, direct, and child-like in its nature. What appeared was the story of religion and not the spiritual vision. Yet a spirit and dignity was attained which distinguishes "Opus Anglicanum" from work of a similar kind done in other countries.

There are, of course, certain tangible characteristics by which the work is recognizable. Perhaps one of the most notable of these is the treatment of the faces. The modelling is suggested by a spiral starting from the cheek bone and running off as the artist deems most expressive of the modelling, making the lines on the forehead horizontal and those on the nose and upper lip vertical. A round heated iron is thought to have been inserted into the center of the spiral to give a kind of raised effect. (A. F. Kendrick, *English Embroidery*, p. 33.) This characteristic is not wholly in evidence in the museum example because of its worn condition.

Another and equally interesting characteristic is the use of certain color conventions which at first seem peculiar. These conventions probably developed first from the palette being limited to such colors as two shades of blue, green, dull rose, brown, buff, white and gold, and continued because of the mediaeval tendency to express a thing after a set manner. The strangest of these color conventions is the continuous use of the flat buff tone to express the flesh. It would seem that once this convention is accepted it adds enormously to the dignity of the effect and is far more pleasing to the eye than the more realistic flesh tones usually employed in ecclesiastical embroidery. Other equally peculiar color conventions are the use of blue for the hair of a young man and blue and white

for that of an elderly one. These conventions, together with constantly recurring architectural forms and such foliage as the oak and ivy, are some of the most striking characteristics of the work.

The chasuble belonging to the School of Design has the back orphrey in the form of a cross which was undoubtedly cut from an orphrey and hood of a cope and applied to the rep background. The central feature is the coronation of the Virgin. Both of the figures are seated, and Christ's hand is raised in benediction as He crowns Mary. The standing figures on either side forming the cross-piece are Saint Peter on the right and Saint John on the left; while in the lower part are standing figures of Saint James the Less and Saint Simon. All the figures are placed in niches against a gold-diapered background. These niches have foliated canopies of gold and green which terminate in a finial ornament with a fleur-de-lis ensigned upon a rose, alternately rose and white in hue. The saints and the figures of Our Lord and Lady have outer coats worked in gold. The Virgin's is lined with blue and is turned back enough to disclose a brown gold dress, while Christ's cloak is lined with white and is worn over a blue robe. No great variety of color is displayed anywhere in the orphrey.

The front orphrey is straight and is similarly treated, the figures here being a prophet, Saint Catherine and Saint John. These, as in the back orphrey, are placed in niches which are on a green field, some with delicate floral sprays. The effect gained by the use of much gold and the low-toned hues is rich and sumptuous.

The question of date is of course an interesting one. Miss Frances Morris of the Metropolitan Museum says, in speaking of this chasuble: "The architectural features of the design are less heavy than in the later examples, the gold tracery of the canopy combined with the square piers making a transition from the foliated style of the earlier work to the

embattled canopies of the later period. English, 15th century."

Upon examination the chasuble is strangely beautiful and fascinating. Although more limited because of the nature of the medium, it has much of the quality of the illuminated page, and is another tribute to the versatility and yet childlike simplicity of the mediaeval mind. The figures depicted are not full of individuality or character; Saint Peter is of the usual square-headed type and Christ is of the conventional archaic mien. The story is not strikingly told, but simply related with "pageant play" exactness. The colors are few and even in their unfaded state could not have been brilliant. Yet there is a certain dignity of feeling in the formal arrangement, a variety, vivacity and crispness of tone gained by the artist's careful manipulation of color which shows the love the artist felt for the work and the medium, which gives the chasuble a charm of its own.

C. H. H.



MEROVINGIAN FIBULA VII Cen. A. D.
Engelhart C. Ostby Memoria



MEROVINGIAN FIBULA VII Cen. A. D.
Engelhart C. Ostby Memorial

TWO MEROVINGIAN FIBULAE

MANY persons are coming to understand the joy of an antiquary in an object which brings back to him a mental picture of some phase of life long past. Others again appreciate in the objects, form, design or color, not only as these reflect the age that produced them, but perhaps more in their bearing on the age in which we are living and especially on modern industrial design.

With this in mind the special collection of jewelry in the museum which is a memorial to Engelhart C. Ostby has been slowly growing. Among the additions in 1920 are two examples of Merovingian gold-work which have much of interest. They were found at Ingelheim on the Rhine, forty-seven miles from Coblenz. This spot was at one time the site of a celebrated palace of Charlemagne (742-814), in the building of which Pope Hadrian I assisted by sending sculptures, mosaics, etc., from Ravenna. But our fibulae show that even before Charlemagne, in the 5th-7th century A. D., Ingelheim

was a Merovingian settlement of importance, since material of such merit has been found there.

Both fibulae, or safety-pins, are of very thin hammered gold, mounted on bronze bases. On the back are the parts of the springs and clasps which are left. One shows a letter S pattern, likewise of common occurrence. The animal heads at the points of the letter S are of the 7th century type. (See Bernhard Salin, *Die altgermanische Tierornamentik*. Berlin. 1904.) Both of these designs were made by hammering up the metal to form the lines of the detail, while added interest is given by the paste gems mounted in the thin gold rim with bent lip which is the primitive form. This is called by the French "verronnerie" and is especially characteristic of the Teutonic work of the period. These buckles may have been made by using bronze or bone moulds similar to those found on the banks of the river Maros in Hungary and which are now in the museum at Budapest. The designs, however, are different.

The period to which these fibulae belong is a very interesting one. The Roman military power along the Rhine had weakened under the attacks of the Teutonic tribes which at that time were restlessly moving about. This is generally known as the "Barbarian Migration." Most of the material which has been found belonged to the warriors, and consisted of weapons, jewelry, etc. The chief art objects are the gold mountings. In this Northern work gold seems to have been preferred to silver.

So far as these designs are concerned the work shows a combination of influences. There is evidence of Oriental, Byzantine and Roman influence in the details which are used, as well as Teutonic motives. The question of the nationality of the artist is an open one. We know from Gregory of Tours that foreign goldsmiths and merchants in jewelry were found in Paris in this period. There is nothing to prevent the same condition

being true in the Rhine valley. Doubtless there were also numbers of Frankish workmen whose productions showed the decorative influences which were at work.

The word Merovingian is applied to the first dynasty of Frankish Kings in Gaul (486-750) and the work produced in that period shows some of the influences which moulded the later Celtic work of England and Ireland. For us today there is always suggestion in the use of the geometrical design which received so much emphasis during the period of this Frankish jewelry in question and the later Celtic metal-work, carving and illumination.

L. E. R.

HONFLEUR LIGHT

BY HOMER D. MARTIN

HOMER DODGE MARTIN is represented in the Museum by his painting, "Honfleur Light," which was presented by Mrs. Gustav Radeke. There are several of the same subject, treated much alike; one of them is in the Worcester Art Museum, while there is a large one in the Century Association in New York. All three are different views of the same lighthouse and shore, under similar twilight conditions. The grouping of lights in houses along the shore is a detail which also varies.

The painting is the result of a stay at Villerville in Normandy in 1886, although the actual work was probably done in the New York studio on Fifty-fifth Street. The canvas, therefore, dates from 1886 to 1890.

The method used by the artist shows how alive he had been to changing methods in painting. At first an exponent of the exact, hard, realistic but sincere painting of the Hudson River School, he came in 1876 into contact with the new movement in France on which modern landscape interpretation is built. Martin was a student, not a superficial observer, and he too yielded to the spell of the new



HONFLEUR LIGHT

by Homer D. Martin

Gift of Mrs. GUSTAV RADEKE

representation of light and shade. His work thus became more of an expression of his personal impressions.

From the technical point of view the painting shows a broad, flat brush stroke with the pigment laid on in superimposed masses, and finished down to a smooth surface.

The example owned by the Museum is characteristic in other ways, such as the absence of the human figure, the consideration of masses rather than details, the playing with color-tones as a musician might with notes, and the expression of the soul of the place or the time. Other painters have loved and interpreted Nature, but Martin is so great a master that his fellow painters as well as the public have yielded to his spell. If there is one thing which interested him it is the problem of light, especially when broken by clouds, or in subdued tones as in our painting.

The sincerity of his work, his excellent technique and his poetical insight combine to warrant Martin's increasing popularity.

WORKS OF ART AND THE PUBLIC

THERE is an anecdote told of Napoleon that, after his victorious campaign in Italy, he demanded of the Duke of Parma that he send twenty of his finest paintings to Paris to be added to the Museum in the Louvre. In vain did the Duke offer the equivalent of two hundred thousand dollars to retain one of the most celebrated canvases, for Napoleon insisted on taking the painting. Later on in explanation of his decision to the army he said: "The sum which he offers will soon be spent, but the possession of such a masterpiece at Paris will adorn that capital for ages, and give birth to similar exertions of genius." Whether historically true or not, the story has a curious relation to conditions today. Of course the building up of a museum by seizure of works of art, even in war, is not a policy which is attractive to us although it was a well-known procedure during the recent war. Growth by gift or purchase is to be preferred. But the rest of the anecdote has several

points which merit more than passing attention.

The first is the amount which was offered in lieu of the painting, a sum to be compared with the large sums now paid by our millionaire collectors for masterpieces, and at which we are much surprised. It certainly is interesting to find such large valuations over a century ago.

Again it should be noted that Napoleon wanted the paintings for the Louvre Museum at Paris; not for his private collection but for a public museum of art. In this connection it might be well to mention the fact that Napoleon was the first of modern statesmen to realize the importance of public museums, and that in the founding of the Musée National for the public in 1793 there was started the long series of active institutions of this character which are now found all over the world. The anecdote has an important bearing on the question of the ultimate destination of works of art of superior merit—whether this should be the private collection or the public museum. The lesson that Napoleon taught as an example of his statecraft was the development and encouragement of public art museums, and we in America are just coming to realize its truth.

The third point is that Napoleon was only interested in masterpieces. Not that he was a connoisseur himself. Gifted as he was, in this respect, he acted on the knowledge of others. But the main thing is that he would only take the best. This is the lesson which collectors and museums in America need most to learn, for Napoleon was right when he said that "the possession of such a masterpiece at Paris will adorn that capital for ages." Institutions and collections with masterpieces are places of pilgrimage to lovers of the beautiful, and the emphasis on high quality rather than quantity is what we need most.

Napoleon gave two reasons, and in the second he sounded the call of service for public museums,—“and give birth to

similar exertions of genius!” The function of the modern art museum is that of inspiration to artist and public. Success is achieved in this direction when the silent message of the work of art is such that the fund of inspiration is inexhaustible; and fortunate indeed is that institution which has buying committees or private benefactors who like Napoleon demand the best.



MRS. MOTTE

by William Dunlap
Museum Appropriation, 1918

A PORTRAIT-MINIATURE BY WILLIAM DUNLAP

AMONG the early American miniatures in the permanent collections is a portrait by Mrs. De Motte, by William Dunlap. While it is not as fine as the work of other miniature-painters of the period who possessed greater power, such as Malbone, Savage, and Trott, it is a miniature of distinction. Little is known of the subject of the portrait, save that she lived on Long Island. Of the artist we know considerable from such sources as his autobiography in his "Arts of Design" and the article in the *Yale Review* for July, 1914, by Theodore G. Woolsey. Dunlap was born in Perth

Amboy, on February 19, 1766. His father was an Irishman by birth. He was sufficiently precocious in drawing to warrant parental encouragement, but he early realized his shortcomings, of which he himself advises us. At a time when a portrait painter was not finding himself overwhelmed with orders, Dunlap managed to be quite busy. It is interesting to note that when working in Boston he painted miniatures for fifteen dollars. Dunlap died in 1839.

He is a person who is well-known to us today, not so much for his painting but for his literary work, chief of which was the "History of the Rise and Progress of the Arts of Design in the United States," which was published in 1834. This publication is invaluable to the student of early American art. For this contribution, he will ever be remembered, and because of it he has repeatedly been called "the American Vasari." The comparison is, however, still more in order, for like his Italian predecessor, he was an artist of some distinction, never to be classed among the leaders, and one who tried many lines, sometimes with success. Among these might be mentioned large allegorical and religious paintings and portraits as well as miniatures similar to the example owned by the Museum, painted on ivory.

This last branch of art evidently interested him greatly, at least it is certain that in miniature painting he was most successful. The portrait in the Museum shows his knowledge of his medium, his pleasing color, his powers as a draughtsman, and his ability to portray character.

Like other artists of his day Dunlap was not settled in any one place, but we find him at various times in New Haven, Hartford, Boston, Middletown and Providence. He also painted in Canada and Virginia. It is hoped that other examples of his work will be discovered here, and the School of Design would be very glad to learn of any of Dunlap's work now in the city.

Dunlap as an artist has been discussed. It remains only to point out the relatively high artistic work of the period, if the work of a man of lesser power of expression is so worthy of our consideration.

STATISTICS

FOR THE YEAR 1919-20

Age of Institution, forty-three years

SCHOOL

Total Registration	1,778
Day Classes	215
Evening Classes	966
Saturday Classes	271
Vocational Classes	100
Rehabilitation Classes	178
Summer Rehabilitation Class . .	178
Special Classes in Manual Training	48
States represented	13
Number of Teachers	82
Diplomas	32
Certificates	19

MUSEUM

Total attendance	75,845
Attendance from public schools with guidance	2,137
Number of additions	443
Special exhibitions held	22

LIBRARY

Volumes added	321
Post cards added	90
Lantern slides added	338
Reproductions added	200
Volumes circulated	3,497
Reproductions circulated	8,717
Periodicals circulated	509

MEMBERSHIP

Number of honorary members . .	1
Number of life members	45
Number of governing members . .	139
Number of annual members . . .	546

It is the treating of the commonplace with the feeling of the sublime that gives to art its true power.—J. F. Millet.

THE LIBRARY

The large addition to the Library during the past quarter by Reverend Frank T. Hallett numbered over 200 books. The most important include the following:

Amelung, Walther.— *Antiken in Florenz*. 1897.

Baumgarten, Poland, and Wagner.— *Die Hellenische Kultur*. 1908.

Boetticher, Karl.— *Tektonik der Hellenen*. 1874.

Bosanquet, Bernard.— *A History of Aesthetic*. 1892.

Collignon, Maxime.— *Histoire de la Sculpture Grecque*. 2v. 1892.

Collignon, Maxime.— *Mythe de Psyche*. 1877.

De Vinne, Theodore Low.— *The Practice of Typography, Correct Composition*. 1901.

De Vinne, Theodore Low.— *The Practice of Typography, Plain Printing Type*. 1900.

Diehl, Charles.— *Excursions in Greece*. 1893.

Dittenberger, Guilelmus.— *Sylloge Inscriptionum Graecarum*. 3v. 1898.

Donaldson, John William.— *The Theatre of the Greeks*. 1887.

Edwards, Osman.— *Japanese Plays and Playfellows*. 1901.

Emmanuel, Maurice.— *La Danse Grecque Antique*. 1896.

Evans, Arthur J.— *Mycenaean Tree and Pillar Cult*. 1901.

Fincham, Henry W.— *Artists and Engravers of Book Plates*. 1897.

Fürtwangler, Adolf.— *Beschreibung der Vasensammlung im Antiquarium*. 2v. 1885.

Girard, Paul.— *La Peinture Antique*. 1891.

Hall, H. R.— *Oldest Civilization of Greece*. 1901.

Hamerton, Philip G.— *Landscape*. 1885.

Harrison, J. E.— *Primitive Athens as Described by Thucydides*. 1906.

Harrison, J. E. and Verrell, Margaret de G.— *Mythology and Monuments of Ancient Athens*. 1890.

Head, Barclay V.— *Greek Translation of the History of Numismatics*. 3v. 1898.

Hildebrand, Adolf.— *Das Problem der Form*. 1903.

Hill, G. F.— *A Handbook of Greek and Roman Coins*. 1899.

Huddliston, John H.— *The Attitude of the Greek Tragedians toward Art*. 1898.

Huddliston, John H.— *Greek Tragedy in the Light of Vase Paintings*. 1898.

Huddliston, John H.— *Lessons from Greek Pottery*. 1902.

Jex-Blake K. and Sellers, E.— *The Elder Pliny's Chapters on the History of Art*. 1896.

Jones, H. Stuart.— *Select Passages from Ancient Writers, Greek Sculpture*. 1895.

Middleton, J. Henry.— *Ancient Rome in 1885*. 1885.

Müller, Herman A.— *Lexikon der Bildenden Kunst*. 1883.

Noack, Ferdinand.— *Homerische Paläste*. 1903.

Overbeck, J.— *Die Antiken Schriftquellen*.

Paris, Pierre.— *Manual of Ancient Sculpture*. 1890.

Perrot, Georges and Chipiez, Charles.— *Art in Primitive Greece*. 2v. 1894.

Petrie, W. M. Flinders.— *Methods and Aims in Archaeology*. 1904.

Pottier, Edmond.— *Catalogue des Vases Antiques de Terre Cuite, Musée National du Louvre*. 1896.

Roberts, E. S.— *Greek Epigraphy*. Pt. 1. 1887.

Santayana, George.— *Sense of Beauty*. 1899.

Strange, Edward F.— *Japanese Illustration*. 1897.

Valenti, Giulio.— *Guido allo Studio della Anatomia Artistica*. 1905.

Walter, Julius.— *Die Geschichte der "Asthetik im Altertum"*. 1893.

Wright, Thomas.— *Essays on Archaeological Subjects*. 2v. 1861.

NOTES

OPENING OF THE SCHOOL YEAR.—The day classes began their regular sessions on September 27th and the night classes on October 4th. The evening vocational classes in loom-fixing and machine shop have been continued, and the other classes, which have proved so attractive in the past, are filled almost to capacity. In a number of classes the number of students has reached the limit. The general registration throughout the school bids fair to surpass that of previous years.

THE NEW BUILDING.—A combination of unavoidable delays has held up the work on the new building now being erected on North Main Street to house the Departments of Jewelry Design and Normal Art. It is now hoped that the building may be opened for classes after January 1, 1921. Even in its unfinished state the building is most attractive and practical, and is an important part of the larger School of Design, as far as buildings and equipment are concerned.

JEWELRY EQUIPMENT FUND.—In order that the Department of Jewelry Design might be properly equipped with machinery, the manufacturing jewelers of the city have given the sum of fifteen thousand dollars. This expression of their approval of the School and the opportunities it presents, is sincerely appreciated.

ANNUAL FALL EXHIBITION.—The annual Exhibition of American Painting brings together a carefully selected group of canvases. This month the exhibition contains thirty-four paintings. The special feature was a group of three examples of the late J. Alden Weir, which showed his quiet but masterly interpretation of landscape. Several prize-winning paintings were shown, including "Young Woman in Olive Plush" by Abbott H. Thayer, "Green River" by Robert Spencer, "Portrait of a Russian Woman" by Eugene Speicher, and "Sunny Hill-side" by C. H. Davis. The two portraits

recently painted in this city by Leopold Seyffert, of Mr. Herbert R. Wells and Mr. John R. Rathom, are shown for the first time to the public. The rest of the exhibition is equally important and shows paintings by R. Sloan Bredin, Bruce Crane, Paul Dougherty, John F. Folinsbee, F. C. Friesseke, Arthur C. Goodwin, A. L. Groll, Childe Hassam, Robert Henri, James R. Hopkins, C. S. Hopkinson, Henry James, Rockwell Kent, Ernest Lawson, W. L. Metcalf, Richard E. Miller, J. F. Murphy, H. W. Ranger, Charles Rosen, Howard E. Smith, Alice R. Sohler, Gardner Symons, E. C. Tarbell and Walter Ufer.

In the same exhibition is shown a reduced copy of Anna V. Hyatt's bronze statue of Jeanne d'Arc. Every one interested should avail himself of the opportunity presented to enjoy so fine an exhibition.

NEW MEMBERS OF THE CORPORATION. The following persons have been elected to the Corporation since June first.

Life—	James H. Hyde Robert C. Vose Mrs. Raymond F. Wolcott
Governing—	Mrs. Daniel Beckwith Alfred C. Crooker Frank H. Swan Mrs. Frank H. Swan
Annual—	Mrs. E. Cornell Martin A. W. Newell Mrs. A. W. Newell Albert R. Plant Mrs. Albert R. Plant John H. Wells

EXHIBITIONS FOR THE QUARTER

June 24 to September 30

Early American portraits and furniture.

June 24 to September 30

Renaissance art, including sculpture, painting, iron-work and furniture.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

OFFICERS

Mrs. GUSTAV RADEKE	.	.	President
THEODORE FRANCIS GREEN	.	.	Vice-President
G. ALDER BLUMER, M. D.	.	.	Secretary
STEPHEN O. METCALF	.	.	Treasurer
L. EARLE ROWE	.	.	Director

TRUSTEES

Term expiring 1926	WILLIAM T. ALDRICH, HENRY D. SHARPE
Term expiring 1925	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1924	HOWARD L. CLARK, THEODORE FRANCIS GREEN
Term expiring 1923	Miss LIDA SHAW KING, G. ALDER BLUMER, M. D.
Term expiring 1922	HOWARD HOPPIN, HARALD W. OSTBY
Term expiring 1921	SIDNEY R. BURLEIGH, WILLIAM L. HODGMAN

EX-OFFICIO

His Excellency Governor R. LIVINGSTON BEECKMAN
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O. WINSLOW
President of Brown University, WILLIAM H. P. FAUNCE
Professor JOHN FRANCIS GREENE, of Brown University
E. CHARLES FRANCIS, of State Board of Education
Judge FREDERICK RUECKERT, of State Board of Education
Librarian of Providence Public Library, WILLIAM E. FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time \$100.00
Annual Governing Members, who pay annual dues of \$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 8th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year-book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 4,210 volumes, 16,420 mounted photographs and reproductions, 3,219 lantern slides, and about 3,420 postcards. During the months of June, July and August the library is closed.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. IX

JANUARY, 1921

No. 1



BRONZE SACRIFICIAL VASE (Tsun)
Museum Appropriation, 1918

Chinese, Chou Dynasty

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1921, by Rhode Island School of Design. All rights reserved.

EARLY CHINESE BRONZES

ONE of the important acquisitions of 1918, made with the Museum Appropriation, was a representative collection of Chinese bronzes. There were twelve ritual dishes, twenty-seven mirrors, five pieces of sculpture, and seventy-eight small bronzes including a choice group of fire-gilt statuettes. There is so much of interest about the several groups that the present article will deal only with the larger dishes for ritual use, and the mirrors and small bronzes will be discussed in other articles.

The collector of today has long since yielded to the spell of Chinese art. He may not understand the symbolism of the design, or fully appreciate the part which the work of art played in the life of the period in which it originated, but he does, with the Oriental collector, value form, color and the plastic power which has been expressed.

It is interesting to note the emphasis on the use of bronze among the early nations, for in Egypt, Greece, Etruria and Rome, as well as the Far East, this material has been a favorite one.

The Chinese have used bronze from a very early date. According to their legend, it was in use before 2000 B. C. In fact in China before the Han period bronze seems to have been the favorite medium used by the artists. The collection in the Museum does not include any examples dating from the early Shang dynasty (1766-1122 B. C.). These show a mastery of bronze technique both in the moulding and chiseling of the material. The forms are bold, angular and almost savage in their spirit. It is hoped that the Museum may be fortunate enough in the future to secure representative examples of this period.

The periods chiefly represented are the Chou dynasty (1122-249 B. C.) and the Han (202 B. C.-220 A. D.). Politically neither period has the strength of the preceding age, and in the art the angular lines become softened and rounded. This

is very true in the bronzes. A number of the vases date from the early part of the Chou period. It is in the Chou Dynasty that Confucius, Mencius and Lao-tze flourished.

The uses to which the bronzes were put are of interest. Some of them were originally used in the ritual attached to the ancestor worship. Of these there were dishes in a variety of shapes for food and for beer made from rice and millet. Other bronzes were used at feasts and still other simpler ones doubtless were used in the household. It is the group of sacrificial dishes which is most distinctive for design and ornament. Of these the collection in the Museum includes a sacrificial wine vase, known as *ku*, with reddish-brown patina, and surface divided into panels by vertical ribbed ridges. These panels have low-relief designs. On the upper part are lanceolate forms. A sacrificial wine cup *tsioh* has conventional animals in bands of panels on the base and neck. This is Chou in date. There is also a fine example of the Wei dynasty (220-265 A. D.) with gold inlay but without the graceful lines of the one above. The bronze vase *tsun* is decorated with dragons, frets and scroll designs. This has rich brown, iron-red and malachite-green patina, and is an excellent example of the effect of long burial on vases of this material. The ladle or cooking utensil *chiao tou* has no decoration on the bowl, but a vigorously modelled dragon's head at the termination of the handle, and a lion's head where it joins the bowl. This bronze dates from the Han or Six Dynasties (VI Century A. D.).

The collection also includes three bells, which in the early days were used at the banquets, being hung at the door and struck with a wooden mallet on the outside lower edge. The example illustrated dates from the Chou dynasty, but there are also later ones, especially one inlaid with silver which is of the Sung dynasty (960-1280 A. D.).

It is to be noted that the shaping of the bronze to resemble animals and birds is of later date, but fine workmanship is still present. An example of this type is a dish in the form of a recumbent deer containing an ink-stone for grinding the stick-ink which has always been in use in China.

The designs on the surface of the vases are varied. Of frequent occurrence is the tao-t'ieh or demon of the earth, the dragon, symbolizing the powers of the air, the lei-wen or thunder scroll, and other general forms such as scroll and band patterns of geometric type. The tao-t'ieh and the dragon are of great interest.* Both were in use from the earliest days and show how much emphasis was laid then on the worship of the spirits of earth and air.

Chinese bronzes in these early days were made by the cire-perdue process, in which a model of the vase of the desired size, thickness and decoration is made in wax over a clay core. Over this washes of clay are placed and then a thicker shell of the same material. The hot



BRONZE BELL (Chung) Chinese, Chou Dynasty
Museum Appropriation, 1918

metal replaces the wax in the casting. When cool the shell is broken away and the sharpness of detail, if not already attained, is secured by the use of chisels, burins, files and hammers.

The color which so many of these vases have is one element of great appeal to collectors. This comes in two ways, by long burial in the earth, or by years of constant use and handling. In the first instance we are told that the soil of China is often impregnated with nitre and ammonium chloride. The bronze used in the ritual dishes is made of five parts copper to one of tin (Bushnell's *Chinese Art*, vol. I, p. 75). In addition there were varying amounts of lead and zinc, for the tin was rarely pure. These had their effect on the patina when subjected to the same chemical agents as the copper. The chemical action on so large a proportion of copper is marked, and creates a variety of colors in the patina, many of them being very brilliant. In some cases actual change to malachite has been noted. In vases which are preserved to us by long burial the patina often covers the surface thickly,

*The tao-tieh which is so frequent a motive is variously explained. To some students it is a gluttonous ogre (Bushell, p. 88), to others it appears in a number of variations which suggest skin-masks (Hamilton Bell, *Burlington Magazine*, vol. 28, 1915-16, p. 231). Still others hold with Fenollosa, (*Chinese and Japanese Art*, vol. 1, p. 8), that it is in its essentials the design with eyes seen in *Pacific Art*. There is agreement, however, on the tao-tieh as symbolizing the demon of the earth. Mr. Bell reminds us in the above article that M. Chavannes, and others, explain its use on early bronzes to drive away malignant and troublesome spirits.

The origin of the dragon also is variously explained. Fenollosa (Vol. 1, p. 10) says that it began with fish or marine monster forms in *Pacific Art*; C. J. Holmes (*Burlington Magazine*, Vol. 7, 1905, p. 20) says it was developed from a bull-headed snake; while the latest and perhaps most convincing statement is that of C. W. Bishop (*The Museum Journal*, Vol. IX, No. 2, June, 1918, p. 10), who says that it developed from the now almost extinct Chinese alligator. There were many kinds of dragons, chief of which were those of the air and the sea.



SACRIFICIAL WINE-CUP (Tsieh)
Chinese, Chou Dynasty
Museum Appropriation, 1918

partly hiding the relief decoration. The other pieces which have been constantly in use and polished by contact with the hand have also a beautiful surface and color. Here little of the modelling of the design is affected, except occasionally where the edges are slightly rounded.

The introduction of Buddhism in 67 A. D. brought a new force into Chinese art. Taoism lost its control, and the softening influence of the Indian religion made itself felt. The forms of these vases were repeated with variations, with less refinement of line and appreciation of form. This explains the superior attraction of the earlier bronzes. So it is that such vases as those in the Museum Collection have greater interest not only for the Chinese connoisseur but for the Western lover of beauty.—L. E. R.

THE NEW JEWELRY BUILDING

In September, 1901, the department of Jewelry and Silversmithing had its beginning, when a small class was formed for a few who had expressed a desire for instruction in crafts work in copper and silver.

A room in the rear of the basement of the main building at 11 Waterman Street was fitted up for this work. In the second year additional equipment was added which resulted in a larger number of registrations. At the end of the third year, in 1904, so much interest had been shown, not only by those interested from the Arts and Crafts standpoint, but also by young apprentices in the jewelry and silverware industry, that the school decided to organize another department for the developing of the jewelry and silversmithing work to be known as Department VII.



SACRIFICIAL WINE VASE (Ku)
Chinese, Chou Dynasty
Museum Appropriation, 1918



COOKING-UTENSIL (Chiao-tou)

Chinese, Han Dynasty

Museum Appropriation, 1918

Another room was fitted up, with the assistance and co-operation of some of the leading manufacturers in the jewelry and silverware industry, and classes were opened for instruction in jewelry making and hub and die cutting, in addition to a class in Silversmithing which was the outgrowth of the first class formed. The development of the department at this time was largely due to the interest and labors of Mr. Englehart Cornelius Ostby, who was a member of the Board of Trustees of the School and chairman of the Advisory Committee for the department. Being in the jewelry manufacturing business he was especially interested and did many things for the new department, not only by personal visitations but by wise counsel and by liberal material gifts up to the time of his death in 1912. It was through his suggestion that medals and scholarships are annually given by the New England Manufacturing Jewelers and Silversmiths' Association to encourage young men to better their position by studying evenings.

The department soon outgrew its quarters in the basement of the main building and was moved into the building on North Main Street known as West Hall. Here the department occupied the second floor of the building at first, but it was soon necessary to move into rooms on the third and fourth floors, as new branches of the work were taken up, such

as Engraving, Electroplating and Metallurgy. At best the department was very much crowded even with the additional space. During the summer of 1919 the department was again moved to Memorial Hall and building operations were begun on the new building on North Main Street, which is now the new home of the Jewelry and Silversmithing Department. The entire building of four floors is occupied by the department with the exception of two studios on the top floor which are used for drawing and painting.

The Jewelry building may well be claimed to be one of the most complete schools of its kind in the world. The New England Manufacturing Jewelers' and Silversmiths' Association has co-operated with the school in many ways in developing the department, and it is through their efforts and contributions that the equipment of the building is so complete. With their financial assistance it has been possible to have the entire equipment new and up-to-date in every respect. With this modern and well-equipped department the school is now in a position to give instruction in all of the important branches of the industry, such as designing, modeling, jewelry making, silversmithing, engraving, chasing, enameling, stone-setting, tool making and hub and die cutting, coloring or electroplating, and stone cutting or lapidary work.

The broad principle stated in the constitution of the school will express the aims of this department, "The instruction of artisans in drawing, painting, modeling and designing, that they may successfully apply the principles of art to the requirements of trade and manufactures."

No other industry is more dependent on the skill and invention of the designer than that of jewelry and silverware, and now with the school museum and library as a laboratory, no better environment could be had for the training of young men who in time will influence the output of the industry, so that the article costing but a few cents will be as good in design as the piece costing many dollars.

In the past, courses which develop the artistic side of the work have been emphasized, and although the same interest will always be given to this side of the work, the more mechanical processes will now receive due attention, as the machinery installed will make it possible to practice every process in actual production.

In addition to the rooms set aside for the various courses before mentioned a library and exhibition room has been equipped with suitable furniture and in this room students' work may be seen at all times. It will also be possible to show many objects of interest to the students which will be for their benefit and inspiration.

A small lecture room on the third floor with a seating capacity of about one hundred and twenty-five will be used for lectures and demonstrations of an educational nature.—A. F. ROSE.

"Art is not an enjoyment, a pleasure, an amusement: art is a mighty thing. It is a vital organ of humanity which conveys the conceptions of reason into the domain of sentiment."—Leo Tolstoi.

THE HOPPIN GIFT OF PAINTINGS

THE Museum is very glad to welcome to its permanent collections the gift of four paintings in memory of William A. Hoppin, from Mrs. Virginia W. Hoppin. These are excellent examples of work by Karel du Jardin, Frans van Mieris, B. J. Blommers and Narcisse Diaz. The group, therefore, illustrates the Dutch artistic expression, old and new, and also the work of a brilliant member of the French school.

The painting by Karel du Jardin is called a "Landscape with Ruined Castle," and is a well authenticated example. It came from the collection of Mrs. Joseph in London, was engraved by Daudet in the Le Brun Gallery, and is listed in Smith's Catalogue Raisonné, (vol. 5, No. 30). Du Jardin was born in Amsterdam in 1635 or 1640, the earlier date being more probable. Smith claims that he may have studied under Paul Potter, but in any case he studied under Nicolaas Berghem and was his ablest pupil. The minute details of his artistic experience are lacking, but we do know that he went to Lyons and Rome, and in 1677 to Venice. He twice went to Italy, and felt the influence of that country very decidedly. In fact, he seemed to prefer the southern to the northern atmosphere, being attracted by brilliancy and warmth. He died November 20, 1678, aged forty-three. Du Jardin's work was very popular in Holland in his day, and is still highly prized, often bringing high prices. The landscape at the Museum, with its pile of ruins on a hill, two cows in the foreground, with a sheep and an ass, and the figure of a youth sitting on a bank, washing his feet in a brook, is doubtless Italian in its inspiration. Its size is 11½ by 15½ inches. Although his paintings are called landscapes, Du Jardin pays little heed to the background, focussing his interest as in our example, on a small group of animals and a human figure in the foreground.



LANDSCAPE WITH RUINED CASTLE

by Karel du Jardin (1635-1678)

Gift of Mrs. Virginia W. Hoppin, 1920

The painting by Frans van Mieris the elder, is of an "Interior with Man and Woman." This also is well-known, for it appeared in the Van Slingelandt Dort Collection in 1785, and later in the collection of Mrs. Joseph. It is listed in Smith (vol. 1, No. 42). The painting shows one of the genre groups so popular with the Dutch. The seated man, in his rich clothes, and much at ease with his pipe, is in friendly converse with a young woman behind him who holds a jug and a glass. The background is lost in the shadow, and the great interest of the artist in rich drapery, elegance and exquisite finish is very apparent. In this respect he is much like his master, Gerard Dou. The size of the painting is $8\frac{1}{2}$ by $6\frac{3}{4}$ inches.

Frans van Mieris was born in Leyden in 1635, and as a youth showed great talent in drawing. He studied under Toonevliet and Gerard Dou. He was a friend of Jan Steen. His paintings are usually of small size and are said to be very rare, selling for high prices. He loved to paint silks, satins and jewels,

and was as famous for his many portraits as for cabinet pictures like the example in the recent gift. Van Mieris died at Leyden in 1681, aged forty-six.

It is interesting to find the national characteristics in art continued in the third Dutch painting in the group, entitled "Bathing the Baby," by Bernardus Johannes Blommers. The small size, the incidental subject, the interest in the life of the people and the sea, the sympathy with human experiences, all echo the work of the earlier masters. So far as his technique is concerned he, with the others of the Hague School of Painting, feels the influence of Josef Israels and the Maris brothers. The one who interested Blommers most was Jacob Maris. The artist was born at The Hague in 1845 and was a pupil of Christoffel Bisschop and of the Hague Academy. He has always been fond of fisher people, but unlike many other painters, sees the cheerful side of the life rather than its sad and struggling phases.

The fourth of the group is "An Eastern Princess" by Narcisse-Virgilio Diaz de la

Peña, who was of Spanish descent, but born in Bordeaux in 1809. He died in Mentone in 1876. Diaz is classed with the Barbizon group of painters. With it his work has a certain affinity, but he had more imagination than some of the others, and introduced the figures of his dreams into his landscape, with a brilliancy and intensity of color which made his work very popular at the time and gives equal enjoyment now. Diaz might with justice be called the colorist of the Barbizon group. Evidently his nature was poetic and happy. All of this is seen in the painting of "An Eastern Princess," the rich color, the gaiety of life and youth, the interest in drapery, the flood of light and the appeal of the Oriental subject. The painting is a small one, measuring $7\frac{1}{2}$ by 10 inches. It was painted in 1876.

The paintings in this gift are of such excellent quality as to be a valuable addition to our permanent collections.—
L. E. R.

NOTES

HONORARY CURATOR OF PRINTS.—The Trustees take pleasure in announcing the appointment of Mr. Fitzroy Carrington, Curator of Prints in the Boston Museum of Fine Arts, as Honorary Curator of Prints in the Museum. This appointment calls attention to the collection already owned by the School of Design. The greater part came as a bequest from Mr. Isaac C. Bates, in 1913, and includes representative examples of the work of some of the great engravers of the seventeenth and eighteenth centuries, together with etchings by Van Dyck, Waterloo, Claude Lorrain, Piranesi, and others. From time to time, additions have been made by purchase or gift, mostly of modern etchings. Under the guidance of the Honorary Curator, the Department should be developed wisely, in a broad way, and along clearly defined lines; for it has long been recognized that prints form an important and interesting part of an art museum.

THE FITZHUGH PORTRAIT BY SULLY.—The article on the Sully portrait in the last BULLETIN contains several regrettable inaccuracies. Sully was born in 1783, instead of in 1773, as is well known. Also if Sully's register is correct his portrait of William Henry Fitzhugh, made in 1808, would show a youth of eighteen rather than the mature man in the portrait. Obviously the person represented is much older. In fact, if it is Mr. Fitzhugh, it must have been painted about 1830, just before his death. This is further supported by the costume, especially the detail of the cut of the lapel of the coat.

CHILDREN'S STORY HOUR.—The first two of the story hours for children were given during the past quarter by Mrs. Mary S. Puech, the librarian. The first of these, "An Enchanted Forest," a story of Fontainebleau, was given on November 20th, and the second, "A Christmas Story," on December 18th. Both were received with delight by large audiences of children in Memorial Hall. Two others are planned for the present series, one in January and one in February. This extension of the educational work of the institution continues the success of previous years.

LECTURE BY WALLACE NUTTING.—The first of the public lectures for the present season was held on the evening of November 12th in Memorial Hall. The speaker was Mr. Wallace Nutting, who talked on Early American Homes and their Furnishings.

EXHIBITIONS FOR THE QUARTER

October 6 to 28.—Annual Fall Exhibition of Contemporary American Painting.

November 3 to 25.—Chinese paintings.

November 3 to 25.—Paintings and color studies by Gaston La Touche.

December 2 to 27.—Exhibition of Early American portraits, furniture and applied arts, in honor of the Pilgrim Tercentenary Celebration.

ACCESSIONS AND GIFTS

JUNE 1 TO DECEMBER 6, 1920.

Basketry

Two Indian cooking baskets, gift of Mrs. Mary A. Newell.

Ceramics

Silver lustre tea-service, American, gift of Miss Lois Anna Greene.

Pottery jar, Acoma Indian, gift of Mrs. Mary A. Newell.

Chinese and Japanese

Three fragments of Chinese roof tiles, gift of Mr. Roger Gilman.

Chinese carved ivory fan, 18th century, gift of Mrs. Gustav Radeke.

Two pairs of Japanese shoes, gift of Mrs. Mary A. Newell.

Japanese toilet set (five objects), gift of Mrs. Mary A. Newell.

Drawings

Pencil drawing by W. Strang, gift of Mrs. Gustav Radeke.

Pencil drawing, "In the Hay Field," by Winslow Homer, gift of Mr. R. C. Vose.

Embroidery

English embroidery, 18th century, gift of Mrs. Gustav Radeke.

Four Early American samplers, gift of Miss Lois Anna Greene.

Furniture

Early American candle stand, early American pie lifter, early American apple corer, gift of Mrs. Stephen O. Metcalf.

Early American skein winder, early American warming pan, gift of Mr. Orray Taft.

Glass

Miniature pitcher and bottle, American glass, gift of Mrs. Gustav Radeke.

Jewelry

Gold hair ornament with male and female masks, Byzantine 12th century,



AN EASTERN PRINCESS by Narcisse Diaz (1800-1876)
Gift of Mrs. Virginia W. Hoppin, 1920

gift of Ostby and Barton Co., in memory of Englehart Cornelius Ostby.

Lace

Two pieces of early Italian lace, gift of Prof. E. L. Ashley.

One piece of old Valenciennes, gift of Mrs. Gustav Radeke.

Lacquer

Persian lacquer book cover, early 14th century, gift of Mr. Manton B. Metcalf.

Metal Work

Kabyle cloisonné brass tray, gift of Mrs. Fenno-Gendrot.

Paintings

Four oil paintings: "Landscape with Ruined Castle," by Karel du Jardin; "An Interior with Figures," by Frans van Mieris; "Bathing the Baby," by B. J.

Blommers; "An Eastern Princess," by Narcisse Diaz, gift of Mrs. Virginia W. Hoppin in memory of Mr. William A. Hoppin.

Oil painting: "Girl in Blue," by Edouard Manet, gift of a group of friends.

Oil painting: "Madonna and Child," Italian, Sienese-Orvieto school, attributed to Andrea di Giovanni, 14th century, anonymous gift.

Oil painting: "Nude," by Richard Miller, gift of Mrs. William C. Baker.

Oil painting: copy of "Pope Julius II," by Raphael, gift of Mr. R. H. I. Goddard.

Photographs

Two photographs: "View of S. Maria del Fiore," and "Detail of Venus of Melos," gift of Miss Ellen D. Sharpe.

Prints

Engraving: "Assembly of Beasts," by Jean Duvet, (French 1480?); wood engraving: "Four Saints," after Titian, Museum Appropriation.

Etching: "From My Study Window," by Lester G. Hornby, anonymous gift.

Two lithographs: "Esther," Balzac series, by C. Conder; "W. E. Lecky," by William Rothenstein; "Landscape," proof etching by Max Liebermann, gift of Mr. Martin Birnbaum.

Sixty-two French posters, gift of Mr. Davis G. Arnold.

Sculpture

Fragment of Chinese stela, West Wei Dynasty, gift of Prof. V. G. Simkhovitch.

Bronze statuette of "Eve" made by Peter Vischer, gift of a group of friends.

Chinese stone figure of Buddha, Sui Dynasty, gift of Mr. Manton B. Metcalf.

Cast of a reindeer (made from reindeer's bone) found at La Madeleine, gift of Musée St. Germain-en-Laye.

"Madonna and Child," Italian, 2d half of 15th century, School of Jacopo della Quercia, stucco, anonymous gift.

Silver

Four silver spoons, early American; Dutch silver chatelaine, gift of Mr. Scott A. Smith.

Textiles

Seventeen pieces of Peruvian textiles, Museum Appropriation.

English damask napkin, 18th century, gift of Mrs. L. Earle Rowe.

Persian shawl, Yezd, 17th century, gift of Prof. V. G. Simkhovitch.

Printed cotton fabric (showing British admirals), English, 18th century, gift of Mrs. Gustav Radeke.

THE LIBRARY

The Library has received an interesting group of books from Mr. Robert H. I. Goddard. The most important are:

De Laborde, Alexandre.—*Voyage pittoresque et historique de l'Espagne*. 3v. 1806.

De Vinne, Theodore Low.—Title pages as seen by a printer. 1901.

Downing, A. J.—*Landscape gardening*. 1850
Grolier Club, ed.—*Catalogue of books with arms or devices on the bindings*. 1895.

Hart, Charles Henry.—*Catalogue of engraved portraits of Washington*. 1904.

Huelsen, Charles.—*Roman Forum*. 1906.

Smith, William.—*Dictionary of Greek and Roman antiquities*. ed. 2. 1849.

Smith, William.—*Dictionary of Greek and Roman biography and mythology*. 2v. 1839

Stafford, Marquess of.—*Catalogue of the collection of pictures of the Marquess of Stafford*. 2v. 1825.

Van Den Berg, J. et Bouhon, M.—*Collection de blasons inédits*. 1882.

Vermont, E. de V.—*America heraldica*. 1886.

Winship, George Parker.—*William Caxton*. 1906.

Among the other accessions of the quarter are the following:

Beazley, J. D.—*The Lewes House collection of ancient gems*. 1920. From Mr. Edward Perry Warren.

Bode, Wilhelm.—Die Italienische Bronzestatuetten der Renaissance. 2v. 1906. From three friends.

Cox, Raymond.—Les soieries d'art. 1914. From Mr. Scott A. Smith.

Fontana, Giacomo.—Raccolta delle migliori chiese di Roma e suburbane. 4v. in 2. 1855. From Rev. Samuel L. Dorrance and Mrs. James Bancroft.

Morelli, Giovanni.—Italian masters in German galleries. 1883. From Mr. Roger Gilman.

PURCHASES BY LIBRARY

Beaumont, Roberts. Colour in woven design. 1890.

Bissing, F. W. von.—Denkmäler der Ägyptischer sculpture. Text. 1911.

Blakeslee, Arthur L., comp.—Ornamental details of the Italian renaissance. 1920.

Bombe, Walter.—Perugino. 1914.

Bridgeman, George B.—Constructive anatomy. 1920.

Choisy, Auguste.—Histoire d'architecture. 2v. n. d.

Furtwängler, Adolph.—Die Antiken Gemmen. 3v. 1900.

Kgl. Preussischen Turfan-Expeditionen.

Chotscho, herausgegeben von A. von Le Coq. 1913.

Metropolitan Museum of Art, New York.—Greek, Etruscan and Roman bronzes, by Gisela M. A. Richter. 1915.

Nelson, Thomas.—Weaving, plain and fancy. 1907.

Pitkin, Albert Hastings.—Early American folk pottery. 1918.

Tanner, Henry.—English interior woodwork. 1902.

Tipping, H. Avray.—English homes of the early renaissance. n. d.

Willard, John Ware. Simon Willard and his clocks. 1911.

—M. S. P.

PILGRIM TERCENTENARY EXHIBITION

At the request of the Sulgrave Institution the Museum held a special exhibition of Early American portraits, furniture, and applied arts in December. The group of paintings shown was a remarkable one, including five examples of Gilbert Stuart's work, five Copleys, three John Woolastons, two Jeremiah Theus, two Ralph Earls, three Joseph Blackburns, two Thomas Sullys, two by Henry Inman, and single examples of portraits by John Wesley Jarvis, Robert Feke, Samuel Waldo, John Neagle, and Rembrandt Peale. A part of the exhibition was taken from the permanent collections of the Museum and from loans already in the Museum. A few were borrowed from friends in the city, although many more could doubtless have been secured from these sources. A group of the portraits was lent by interested dealer-friends in New York and Boston. This part of the exhibition remains intact and is to go on circuit through the country, to be shown in the leading art museums.

For the furniture the Museum drew from the fine collection of Colonial material of this kind which has been given by Mrs. Radeke. The combination of portraits and furniture proved a happy one, and the visitors were much interested in the old chests, desks, settles, chests of drawers, secretaries, tables and chairs which were shown. Only a part of the collection in the possession of the Museum could be shown at this time, but it was sufficient to call attention to the importance of the group as a whole and the high quality of the individual pieces. There were two loan pieces shown at the same time.

In the applied arts, tortoise-shell combs, crewel-work and silver were shown. A part of the silver were historic examples from the Beneficent Congregational and St. John's Churches.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

OFFICERS

Mrs. GUSTAV RADEKE	.	.	President
THEODORE FRANCIS GREEN	.	.	Vice-President
G. ALDER BLUMER, M. D.	.	.	Secretary
STEPHEN O. METCALF	.	.	Treasurer
L. EARLE ROWE	.	.	Director

TRUSTEES

Term expiring 1926	WILLIAM T. ALDRICH, HENRY D. SHARPE
Term expiring 1925	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1924	HOWARD L. CLARK, THEODORE FRANCIS GREEN
Term expiring 1923	Miss LIDA SHAW KING, G. ALDER BLUMER, M. D.
Term expiring 1922	HOWARD HOPPIN, HARALD W. OSTBY
Term expiring 1921	SIDNEY R. BURLEIGH, WILLIAM L. HODGMAN

EX-OFFICIO

His Excellency Governor	EMERY J. SAN SOUCI
His Honor Mayor	JOSEPH H. GAINER
Commissioner of Public Schools,	WALTER E. RANGER
The Superintendent of Providence Schools,	ISAAC O. WINSLOW
President of Brown University,	WILLIAM H. P. FAUNCE
Professor	JOHN FRANCIS GREENE, of Brown University
E. CHARLES FRANCIS, of State Board of Education	Judge FREDERICK RUECKERT, of State Board of Education
Librarian of Providence Public Library,	WILLIAM E. FOSTER

MEMBERSHIP

Honorary Members	
Governing Members for Life, who pay at one time	\$100.00
Annual Governing Members, who pay annual dues of	\$10.00
Annual Members, who pay annual dues of	\$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 8th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year-book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 4,389 volumes, 16,420 mounted photographs and reproductions, 3,259 lantern slides, and about 3,460 postcards. During the months of June, July and August the library is closed.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. IX

APRIL, 1921

No. 2



MAIN ENTRANCE OF THE NEW JEWELRY BUILDING

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1921, by Rhode Island School of Design. All rights reserved.

FORMAL OPENING OF THE
JEWELRY BUILDING

ANOTHER chapter in the development of the Rhode Island School of Design was emphasized on Wednesday, January twenty-sixth, at four o'clock, when the opening exercises of the new building for Jewelry and Silversmithing were held. The lecture room on the third floor of the new building served as the auditorium, and here a large audience met the speakers. After the addresses the building was open both in the afternoon and evening, and many persons availed themselves of the chance to see the opportunities for improvement which this building and its equipment offer to the ambitious youth of the State and country.

The presiding officer was Mrs. Gustav Radeke, President of the Rhode Island School of Design, who spoke as follows:

"It is a great pleasure to welcome you here this afternoon to celebrate with us the completion of the new building, which embodies the desire of the Rhode Island School of Design to give to students the best opportunities for a finer expression of skill and of beauty in the work of the Jewelry and Silversmithing Department. The hope of the founders of the Rhode Island School of Design was that the 'principles of art applied to the requirements of trade and manufacture' would not only help the prosperity of the industries of Rhode Island but would make everyone happier by the satisfaction that the ability to do good and beautiful work gives to a man. They wanted to make Rhode Island a better place to work in, and a pleasanter place to live in.

"The Trustees hope that for each Department of the School of Design a building well-arranged for its work may be built. They have had a general plan made for them all—with a large and beautiful Museum on Benefit Street as a central storehouse of knowledge and of beauty, connecting with School buildings

on College, North Main and Waterman Streets.

"A tablet in the New York Central Station commemorates all those who by the work of heart, or head, or hand made that great building a reality, and we today would remember in like manner those who have given to us this beautiful building. For the fund which made it possible, the Rhode Island School of Design is indebted to the noble bequest of Miss Lyra Brown Nickerson.

"We are grateful to the architects, Messrs. Bellows & Aldrich, who have planned the building with so much skill and care. We thank the contractors, the Charles B. Maguire Company, who under the most trying conditions have kept to the best standards of building work. We deeply appreciate the work of our own officers who have labored unceasingly to make the building as complete and convenient as possible. Our Superintendent of Buildings, Mr. Charles M. Parker, has worked hard to complete the furniture and equipment in our own workshop, and Mr. Rose, the head of the Department of Jewelry and Silversmithing, has tried to embody here the dream of many years of fine ambition. The Advisory Committee for the Department has given us much counsel and help. Especially is the School of Design indebted to the Chairman of the Advisory Committee, Mr. Harald W. Ostby, for his support and suggestions. Mr. Ostby and his brothers have carried on for years in the Rhode Island School of Design the work of their father, Mr. Engelhart C. Ostby, with the same un-failing kindness and generosity which he always showed to it. The New England Manufacturing Jewelers' and Silver-smiths' Association have most generously come to our aid and raised the sum of \$15,000.00 for the splendid machinery equipment, giving us in addition their wise advice in regard to the variety and types of machines chosen.

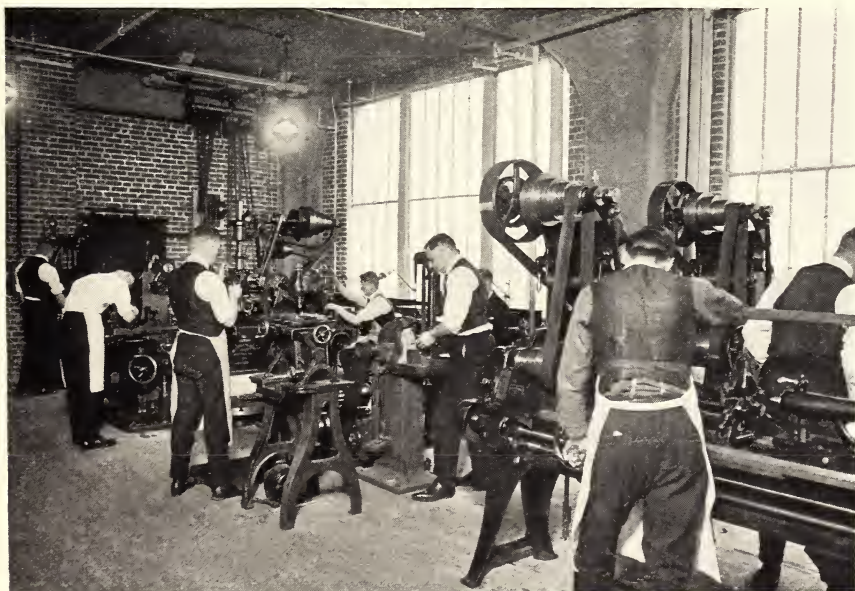
"In the past the beautiful work in jewelry and silversmithing was made



JEWELRY DESIGN ROOM

slowly by hand, without the machinery that now in this century makes it possible to carry beautiful objects into the daily life of all the people. We have now the

opportunity of making works of fine design and workmanship that will take into the lives of many the beauty and enjoyment that came in the past to a few. It is



TOOLMAKING ROOM

very difficult to make machinery fulfill a spiritual task, and the Rhode Island School of Design appreciates the difficulties and dangers before it. That the workers may find inspiration and stimulus from the past, it is gathering in the Museum and Library the best examples it can find of the marvellous metal work that has come down to us from the older times and the valuable descriptions of the methods of the old craftsmen and artists who wrought with such noble sincerity, such beautiful feeling and such endless patience.

"There is a seeming contradiction in the delicacy of jewelry and silver work and in its permanence. Comparatively small and frail, it has outlived the great buildings and paintings of antiquity. Objects made for the adornment of a beloved person, for the glory of a victor, or for offerings in religious worship have outlived all personal associations. From Crete and Greece come the frail cups and ornaments that after more than thirty centuries are still alive with the spirit of the artists who designed them with such wonderful ability that tradition for thousands of years gave to the worker a divine origin.

"The School of Design hopes that the work done here may be worthy of its friends, its heritage and its opportunities."

His Honor Joseph H. Gainer was then introduced and brought the greetings of the City. His address was as follows:

"Ladies and Gentlemen: It is a great pleasure to come here today to tell you that the City of Providence is very proud of the School of Design, and especially of this last splendid addition to your wonderful institution.

"Some twenty years ago, as I understand it, this jewelry school was started in very modest surroundings. Today there is no building in the world equipped in a more complete manner. This community is deeply indebted to the generosity of those public spirited citizens who

made this school possible, and especially to the late Lyra Brown Nickerson.

"The object of this school is to apply to trade and manufacture the principles of art in the hope that such application will not only help the prosperity of the industries of Rhode Island, but that it will make our people happier and more contented by giving the future generation the ability to do useful and beautiful work, and, as has been said, 'by making Rhode Island a better place in which to work and a better place in which to live.'

"The jewelry industry has always had a large part in the business life of our State. The Jewelry Manufacturers' and Silversmiths' Association is to be congratulated on the co-operation which it has given the trustees and faculty of this institution. Through the aid of institutions such as this, America will retain her lead among the nations of the world. Without such aid she cannot hope to do so. Here in America our higher plane and standard of living necessitate higher wages. To meet the demand of higher wages we must have more experienced designers, and we must have superior workmanship.

"I am sure the establishment of this new school here will mean a great advance in the jewelry industry. It will ensure a higher plane of business development. It will also bring the beautiful and precious to the ordinary man more than was ever possible before its establishment. The City of Providence and the State of Rhode Island have reason to feel grateful for this new addition to their many assets."

The third speaker was Mr. Theodore B. Pierce, President of the N. E. Manufacturing Jewelers' and Silversmiths' Association, who spoke as follows:

"Ladies and Gentlemen: It has been a great privilege and pleasure on the part of the Manufacturing Jewelers to come into a relationship with the School of Design which has resulted in a more intimate acquaintanceship with it. We come

here today from the Manufacturing Jewelry Industry for the purpose of attending the inauguration of this new building, where artistic training will be developed to elevate the jewelry industry. Industrial work has a practical, material side, because of the fundamental necessity of toil, of struggling for a living. Industrial work seeks also the higher things of life. We come here to see incorporated into the work artistic qualities which may help in this direction, finding inspiration in works of art, things that are beautiful,

to be things of beauty with usefulness as a secondary thought. I would not go so far as to say that all articles of jewelry are beautiful, but there is in every one of them an obvious attempt at an expression of the beautiful, and herein lies one of the chief opportunities of this Jewelry School—to impart to the products of our factories a greater degree of beauty and artistic merit.

“The Rhode Island School of Design has, through this Jewelry School, established a point of contact between its



JEWELRY MACHINERY ROOM

things that bring to us all joy and the pleasure of living, things that uplift. This School represents that side of work. All those purposes for which this School stands are necessary to our industry, the beautiful and uplifting qualities, and it is the mission of this School to furnish them.

“It seems to me that it is especially fitting that this institution should select the Jewelry industry as a field into which to extend its mission, as all articles that are called jewelry are primarily intended

world of art and things beautiful and our own very material world of work, and the instruments by which that contact is made are the students of this School. Now it is to be supposed that, for the most part, these students are under the necessity of earning their living and purpose to follow jewelry making as their life work. We may assume, therefore, that it would be a matter of deep interest to them to know something of what the industry has to offer them. From figures compiled in 1914, it appears that jewelry

manufacturing is the third industry in importance in this State; that, in Providence and the Attleboros, there were 493 establishments, representing an investment of about \$31,000,000; that they employed about 17,500 people; and that approximately \$12,000,000 in yearly wages were paid. It will be noted that the amount paid in wages represents average wages per person per week of about \$13.20. It is my own individual opinion and belief that wages paid in the jewelry industry will not sink to their former level, but will be high enough to make possible a proper standard of living and to attract to the industry a high type of workers.

"There is another thing that I wish to mention. I suppose that the students here will be mostly young men, but I can see no reason why there should not be women as well. There are already a large number of women in our industry and they have a proper and useful place therein. Women are in industry to stay and without having to argue as to their absolute equality with men, we must, I think, concede to them the right to equality of opportunity and justice.

"In surveying the field for which this School is to fit its students, I wish to emphasize the fact that, in our industry, as in all others, there is a need and a lack of those who are capable of filling the higher positions, and that there is ample opportunity for those who are ambitious.

"I cannot express too deeply our appreciation for what the School of Design has done in creating this Jewelry School, for the spirit in which they have carried out their mission, with much thought and responsibility, and at a great financial cost, with a desire to serve this industry and community. Our Manufacturing Jewelers showed such confidence in them that they gave \$15,000 to equip this building with machinery. But this fine building, perfect as it is, with the superior equipment that it has, is not of itself a school. To become a school it must have

students, and the Manufacturing Jewelers will have to be instrumental in supplying those students. Here is an opportunity which this institution has offered us, and it is inconceivable that we shall not take advantage of it as presented to us. To my mind the inauguration of this School marks the dawn of a new day in jewelry manufacturing if we Manufacturing Jewelers co-operate to make it so."

THE OPPORTUNITIES IN THE JEWELRY INDUSTRY

THE jewelry trade is a very considerable one in Providence and surrounding towns and cities. The range of products is very wide, from diamond-set individual creations to the cheapest of cheap ornaments that may be only for the day's wear. But they all fill a legitimate place in the life of to-day. They bring a little or a great deal of joy to their possessors.

A school like ours that trains craftsmen in the principles of designing and executing beautiful things is a groundwork for such an industry to build on.

In the earlier times each shop had its craftsmen, without much regard for the fundamental or orthodox principles of art. They were trained as apprentices in practical duties of the trade; some had artistic instincts and they were the designers of the trade.

But the jewelry industry like all others needs trained men. The professors are trained, the soldier is trained, and the craftsman with training has an advantage over the man who has just picked up what he knows. Knowledge is power and one of the keys to success. The Jewelry School of the School of Design takes a boy, a grown man or a woman, and carries them through the various branches of the trade, from bench worker to artistic designer.

Because the jewelry industry is a craft it must have people of taste and skill and not mere mechanical operators. Its foremen are not only executives, but they



JEWELRY BENCH ROOM

must be artistic judges of design and of workmanship. Their test cannot be the mechanical precision of a gauge. The foreman's work in a jewelry factory is good work and takes a man of ability.

We have spoken of the designer. He needs not only the practical work but the theory. Too many jewelry designers lack the fundamental principles and so lack the success that might be theirs. This school with its increased equipment offers a course for the jewelry designer that cannot be excelled.

Finally, the jeweler who specializes in tool-making has a big opportunity in this industry. The jeweler's tool-maker must be an artist as well as a mechanic; the jeweler's tools cannot be mere tools, they must be aids to production of goods of merit that can give pleasure to their purchaser.

The practical interest of business too often draws it away from the opportunities of development in the world of ideas. Yet that world, which is after all the only real world, must be kept alert to its opportunities. "Where there is no vision, the

people perish" is the text that can inspire the student of this School to the opportunities of its men and women in the jewelry industry. The industry has places for them; the School can give them an equipment to fill those places.

H. W. OSTBY

THE IMPORTANCE OF ART IN SILVERWARE

WHATEVER may be said of the importance of art as applied to silverware is equally true of and applicable to nearly all other articles manufactured for household use or ornament. Therefore, while we are considering art as applied to silver, it is well to have in mind the broader field of manufactured articles which might be included in the category of Industrial Art.

It is because art is of value to so many industries that the Rhode Island School of Design was founded and is being nurtured by wise and far-seeing persons whose endeavors are sustained by their love of beauty and for its sake give time

and effort that it may become a part of every useful object.

Silverware in different forms is one of the necessities of the household. It has been for centuries. To be sure, there is hardly an article which may be made from this metal that could not be made in some other if only utility is sought, but its natural beauty best qualifies silver above all other natural or manufactured products for certain special uses when, besides utility, beauty is a requisite.

Art adds nothing to the expense of manufacture but much to the value. To be sure this final value is often dependent upon appreciation by the great buying public, but, though the public be cool to the art quality, through ignorance, yet it is wise to add beauty to every object, no matter how humble, and never to ignore it under the mistaken notion that a commercial article, being intended for the consumption by the ignorant multitude, is unworthy of the consideration of the artist.

It would seem as though such a statement were unnecessary, and yet there

still remains among the backward-minded, the conviction that art is a thing apart, to be indulged in only as a luxury and that it has no use when quantity selling is the objective.

The reverse is the case. Given an object which may be made with mechanical ease and which fulfills the requirement of usefulness or necessity and add art to it, and you tend to increase the sale for the reason that it will be purchased by many who otherwise would refuse it because of its ugliness.

From time immemorial art has had a selling value. The appreciation of it has often been at a low ebb, but in this age and generation the art movement is irresistible, and he is indeed behind his era, who does not regard it as a necessary concomitant of all articles to which it may be applied.

Now art includes many branches of design endeavor. First comes construction and form. If form be pleasing, ornament may be used sparingly. Form can be ornamented to almost any degree, yet the highest development of design



SILVERSMITHING ROOM



GOLD NECKLACE WITH BLUE GLASS BEADS Roman, II cen. A. D.

Gift of Ostby and Barton in memory of Engelhart C. Ostby, 1921

is that which embodies sufficient ornament without superfluous detail.

And so we have three basic qualities, mechanical construction, form and ornament, each one of which requires knowledge to apply correctly, and in proportion to our knowledge of and feeling for these qualities we are able to add artistic to intrinsic value.

It is not a matter of chance, nor is it a matter of evolving from one's own inwardness. It is the result of the study of those wonderful works of the past and the application of their principles to the requirements of the present. For that, schools are created; for that, teachers are employed; for that, the student must dedicate his abilities, and then the commercial will go hand in hand with the artistic, and neither one will hang as a load around the neck of the other.

LIONEL MOSES

THE E. C. OSTBY MEMORIAL COLLECTION

THE Rhode Island School of Design is a unique combination of school, library and museum. Designers

and students are often familiar with the wealth of material at their command in the library, but not all realize the prime importance of studying originals when they can be seen. When the rich collections of the Museum are more widely known, the influence of this rich source of inspiration will be more pronounced. The Museum has been developed with the interests of the School in mind, as well as those of a general art museum. Of especial note at this time is the jewelry which has been secured with the Engelhart C. Ostby Memorial Fund. In previous issues of the Bulletin attention has been called to such features as the Greco-Syrian jewelry, the Greek earrings and the Merovingian fibulae. Other specimens not mentioned include XII century Persian finger-rings from Rhages, Syrian "boat-ear-rings," Syro-Roman earrings and necklaces, Roman necklaces of the II century A. D., and a Chinese ring of the T'ang dynasty. Other specimens are being added as opportunity presents, irrespective of date, country or material; the chief qualifications being that the object to be considered shall be

of high artistic merit and characteristic of its period, and so have something definite to say to the modern designer.

For students to have available many specimens of jewelry, including the special group noted above, is a privilege which those in the jewelry school will increasingly enjoy. It is indeed fitting that a man so active in building up the jewelry industry in America as was Mr. Ostby should be remembered in such a useful way, and that it is a feature of the memorial that it is growing steadily.

Specimens of jewelry in the Museum are not limited to this particular group, for other friends have realized what it means to have worthy pieces of jewelry in the Museum.

The Ostby Memorial Library Fund, established in 1916 for the purchase of books, plates, and all kinds of illustrative material for use in the Jewelry Department, has made it possible to add a large number of books to the library and a variety of illustrative photographs and plates which are indispensable to the work of the Department.

LIST OF CONTRIBUTORS TO JEWELRY EQUIPMENT FUND

Adams Bros.

L. J. Anshen Company

H. J. Astle & Co.

A. & Z. Chain Company

B. A. Ballou & Co.

Barker & Barker

Bassett Jewelry Company

V. E. Black Company

Brier Manufacturing Company

J. Briggs & Sons

Brown & Sharpe Mfg. Company

George H. Cahoone & Co.

S. B. Champlin Company

Chapin & Hollister Company

Clark & Coombs Company

Cohn & Rosenberger, Inc.

C. H. Cook Company

George C. Darling & Co.

Diamond Machine Company

James C. Doran & Sons

Charles A. Dunn

Dunn & Buckley

Electric Chain Company

Fischer & Pruefer

Fort-Perry Company

Theodore W. Foster & Bro. Company

Fray Jewelry Company

Freeman, Daughaday Company

Fulford Manufacturing Company

George H. Fuller & Son

General Chain Company

John A. Gledhill

Gorham Manufacturing Company

A. A. Greene & Co.

William C. Greene Company

Hamilton & Hamilton, Jr.

Charles E. Hancock Company

L. Heller & Son

Henius & Co.

George H. Holmes Company

W. S. Hugh, Jr. Company

Hutchison & Huestis

Irons & Russell Company

The Kinney Company

L. Krichbaum & Co.

S. & B. Lederer Company

T. W. Lind Company

Albert Lorsch & Co.

Lyons Manufacturing Company

D. E. Makepeace

Martin-Copeland Company

John T. Mauran Mfg. Company

McRae & Keeler

H. Nordlinger & Son

Ostby & Barton Company

Palmer & Capron

Parks Bros. & Rogers

Payton & Kelley Company

J. H. Peckham & Sons

Potter & Buffinton Company

Powers & Mayer Mfg. Company

Providence Gas Company

The Robbins Company

F. H. Salder Company

Silverman Bros.

R. F. Simmons Company

C. Sydney Smith Company

J. Solinger Company

J. J. Sommer & Co.

E. L. Spencer Company



THE NEW HOME OF THE JEWELRY AND SILVERSMITHING DEPARTMENT

Standard Machinery Company
Louis Stern & Co.
Sulzberger Bros.
United Wire & Supply Company
Wachenheimer Bros.
Henry G. Thompson & Son Company
Waite, Thresher Company
A. T. Wall Company
D. M. Watkins Company
The Watson Company

J. J. White Manufacturing Company
Whiting & Davis Company
Wightman & Hough
Williams & Anderson Company
Wildpret & Saacke
Wolcott Manufacturing Company

This list does not include those who have contributed findings and smaller supplies. These will be acknowledged in the school year-book.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

OFFICERS

Mrs. GUSTAV RADEKE	.	.	President
THEODORE FRANCIS GREEN	.	.	Vice-President
G. ALDER BLUMER, M. D.	.	.	Secretary
STEPHEN O. METCALF	.	.	Treasurer
L. EARLE ROWE	.	.	Director

TRUSTEES

Term expiring 1926	WILLIAM T. ALDRICH, HENRY D. SHARPE
Term expiring 1925	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1924	HOWARD L. CLARK, THEODORE FRANCIS GREEN
Term expiring 1923	Miss LIDA SHAW KING, G. ALDER BLUMER, M. D.
Term expiring 1922	HOWARD HOPPIN, HARALD W. OSTBY
Term expiring 1921	SIDNEY R. BURLEIGH, WILLIAM L. HODGMAN

EX-OFFICIO

His Excellency Governor EMERY J. SAN SOUCI
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O. WINSLOW
President of Brown University, WILLIAM H. P. FAUNCE
Professor JOHN FRANCIS GREENE, of Brown University
E. CHARLES FRANCIS, of State Board of Education
Judge FREDERICK RUECKERT, of State Board of Education
Librarian of Providence Public Library, WILLIAM E. FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time \$100.00
Annual Governing Members, who pay annual dues of \$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 8th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year-book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 4,453 volumes, 16,448 mounted photographs and reproductions, 3,289 lantern slides, and about 3,460 postcards. During the months of June, July and August the library is closed.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. IX

JULY, 1921

No. 3



NUDE

Gift of Mrs. William C. Baker, 1920 by Richard E. Miller, 1875-

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1921, by Rhode Island School of Design. All rights reserved.

"NUDE"

by RICHARD E. MILLER

A RECENT addition to the group of representative American paintings in the Museum is "Nude" by Richard E. Miller, which has been presented by Mrs. William C. Baker. This painting has been arousing very favorable comment in the exhibitions where it has been shown. It is an excellent example of the success being achieved by the present generation of American painters under the influence of the French impressionistic school.

Richard E. Miller is a native of St. Louis, Mo., where he was born on March 22, 1875. As a young man he went to Paris where he studied under Constant and Laurens. With F. C. Frieske he worked especially on the problem of pure color and light. From his early work in quiet tones to his present brilliant coloring, is a period covered by deep study. His latest paintings are full of sunlight usually filtered through a Venetian blind or through foliage. In the present instance his problem is a study of blue and greens, of the fascinating modelling of a well-proportioned back in half-shadow. The problem has been repeatedly and successfully done before, as for example in Besnard's study of the nude, "Warming Herself" which is in the Luxembourg. But the parallel is not a close one, for Miller uses his own individual method. This painting was done at Provincetown several summers ago, and in composition, color balance, design and flesh-painting, is a distinguished example of his art.

Although but a young man, Miller has won many honors including being elected Chevalier of the Legion of Honor, and medals in Paris Salons (1900 and 1904). In America he has also been a prize winner, and he is represented in a number of public museums including New York, Kansas City, Buffalo, St. Louis and Detroit. In like manner he is represented abroad in Paris, Antwerp and Venice.

THE ELY PICTURES

FIVE interesting pictures of French origin were added to the permanent collections in 1920 from the Ely collection. It is a pleasure to receive these, coming as they do from the collection of one who was a lover of beautiful paintings and a valued member of the Museum Committee for many years. Three were the bequest of Edward F. Ely and included a "Landscape" by Georges Michel, "Horses in a Stable" by J. L. A. T. Géricault, and "Mother and Child" by Thomas Couture. The other two were given by Miss Ruth Ely, and were an early "Landscape" by Theodore Rousseau and a "Landscape" by an artist of the Couture School, signing himself V. B.

The recent gift is varied in many ways. For instance the example by Géricault calls attention to an innovator and able painter. He was born at Rouen in 1741 and died in Paris in 1824. Even while a student under Carle Vernet and Guérin, he was dissatisfied with art standards of his day. In 1812 he began to study and paint horses. Of these he was passionately fond, being a good rider as well as an able painter. This love is seen in the painting in the Museum, which shows several horses in a dark stable, partly lit by an open door, and which is a very characteristic example.

Contemporary with Géricault was Georges Michel, who was born in Paris in 1763 and died in the same city in 1843. He copied no one, but was influenced by the Dutch landscape masters, especially Ruysdael and Hobbema. His favorite place for painting was the great Montmartre plain, to the north of St. Denis. There he evidently was fascinated by the rolling expanse of country, the sand-pits and the scattered farm-houses, perhaps in a group of trees. Like other landscape painters he was interested in low horizon lines and large expanse of sky. His color-sense was quiet in tone, for he preferred low blues and browns. His interest was apparently



LANDSCAPE

by Georges Michel (1763-1843)
Bequest of Edward F. Ely, 1920

in the consideration of masses rather than detailed drawing. Michel, like other excellent painters, has had his vogue and period of neglect, and now is increasing in favor. This is to be expected as his work is often strongly decorative. It emphasizes the poetry of nature and has constant charm. In importance Michel may well be compared to the landscape painters of England and Holland, for he was the first in France to study and paint out-of-doors. The truth of the above may readily be seen in the "Landscape" by Michel in the recent gift. It is very characteristic in its pale sky, its interest in clouds, and the contrasting masses of the white farmhouse and dark trees in the centre.

Critics nowadays sometimes dismiss Thomas Couture (1815-1879) with but scant praise largely on account of his classical tendencies and the fact that he was an able technician but not a great genius. Perhaps this is fair judgment, but here and there in public and private galleries hang canvases by him which merit greater consideration. The panel in the Museum is an interesting

example of his work, a charming sketch of a child lying on a stone-wall while the mother bends over and whispers to it. It is bright in color, sure in touch, and full of appeal.

P. E. Théodore Rousseau (1812-1867) is one of the geniuses of the Barbizon School. Most of his work that one sees is of the Forest of Fontainebleau or the French plains. But he was a painter before going to Barbizon, and the landscape in the Museum is probably of that time. It is harder in treatment and less sure in its handling of light, but is none the less very worthy of study. It shows a view from the brow of a hill across a river-valley carpeted with green trees, in which is a distant town.

The Museum as yet has few French paintings, so this gift was very welcome, both on account of its intrinsic art interest and for its value from the historical point of view.

"A room hung with pictures is a room hung with thoughts."

—Sir Joshua Reynolds

STATUETTE OF ST. SEBASTIAN

AMONG the examples of Renaissance sculpture at the Rhode Island School of Design is a terracotta statuette of St. Sebastian, 27 inches high. It represents the saint as a youth with his hands tied behind his back, bound to a tree trunk. His upturned face is free from pain and is filled with an ethereal light. His youthful body is uncovered, save for a loin cloth, and shows strength and vigor in its modelling. In his side are holes into which arrows, probably of wood, were inserted. The type and pose are the usual ones used when representing the saint in art. "The subject of an undraped youth," says Mrs. Jameson in her "Sacred and Legendary Art," "lashed to a tree offered the display of a beautiful form, permitted and even consecrated by devotion, very rare in Christian representations, and we cannot wonder at the avidity with which the subject was seized upon." Pictures and sculptured representations constantly occur. Among the most famous are those made by such masters as Perugino, Luini, Giorgione, Matteo Civitate and others. The subject did not offer a great variety of possibilities in pose and the differences are for the most part those of attitude and detail.

The story of St. Sebastian is not only a beautiful and interesting one, but is also well authenticated in its leading incidents. Sebastian was born of noble parents in the city of Narbonne in Gaul and at an early age was made a member of the Praetorian Guard of Diocletian. The Emperor soon came to love the youth greatly and often especially favored him. At length, however, Diocletian called him to trial for his Christian utterances, but before condemning him to death offered him his life if he would recant. As Sebastian refused he ordered that he be tied to a tree and shot. After his body had been filled with arrows and he had been left for dead, a woman found that he still breathed and nursed him

back to life. Sebastian, chagrined that he had not won the martyr's crown, presented himself to the Emperor and said, "I am he whom God Himself has delivered out of thy hands that I may plead once more for his servants and bear witness of Christ the Lord." Diocletian was enraged and had Sebastian seized a second time and beaten to death with clubs. His body was thrown into the Cloaca Maxima and from there it was carried to the Catacombs of St. Claxitus and buried.

Although the saint was not actually put to death by the arrows, he has come to be considered the patron saint of archers and arquebusiers. He is thought to have the power of driving away plagues, probably because arrows from all antiquity have been the emblem of pestilence. Apollo was the deity who could avert the plague and therefore it was he who was invoked, and in the Christian world Sebastian took his place.

Our statuette of St. Sebastian is made of terracotta. Terracotta is merely baked clay without glaze. Its color varies from the dark reddish brown of the Museum example to a light buff, according to the part of the world from which it comes. It is an inexpensive medium and easy to work in. Its preparation is very simple; first the clay must be properly mixed, then the object can be modelled, retouched, baked and colored. From early times the Greeks used it extensively for certain architectural details such as acroteria, and even more widely to express the more personal objects of their art. The Tanagra figurines, for instance, are justly famous, and "give us an insight into the measure of the whole race's taste" as the more formal works of art do not. The Romans continued the use of terracotta, and there its popularity ceased until its revival in the 14th and 15th centuries.

During the days of the Renaissance in Italy terracotta was again an adjunct to architecture, and the sculptor also found it useful. In Florence where

was found the very heart of Renaissance sculpture, it was in constant use. As Bode in his "Florentine Sculptors of the Renaissance" says, "The taste of the Florentines for decorating and beautifying their streets is evident in the numberless shrines, many of which are the work of eminent artists, who did not disdain to satisfy the artistic cravings of the less wealthy citizens by providing copies, which when tinted and framed were to all appearance the same as the more expensive originals. . . . The number shows how widespread was the love and even the understanding of the Florentines." Usually the work was of a religious nature, but portrait busts were also made. Terracotta brought art within the reach of all.

It was not, however, in Florence that terracotta work reached its highest development, but in northern Italy; in Milan, Modena and other cities. Miss Lucy J. Freeman in her "Renaissance Sculpture" speaks of the terracotta work as "one of the happiest phases of the art of Lombardy, which was less poetic than the sculpture of Florence, but which has much to attract in its grace, its sprightliness, its realism and its decorative effect." The medium itself helped to make this true as it could be easily moulded, and the vigor and freshness of the sculptor's hand retained.

It is to this northern school that the Museum's St. Sebastian is most closely related, although there is much in the vigor of the modelling and the treatment which is reminiscent of Florence. It seems probable, however, that it is actually a Sicilian work. "A similar statue is in the church of St. Maria in Ara Coeli in Rome over the door of the sacristy, where one would expect to find a Sicilian offering. The figure is dated about 1550, and exemplifies the after influence of northern Italian sculpture on a remote provincial school."

That a Sicilian piece of work should resemble this northern school is un-



ST. SEBASTIAN

Sicilian, about 1550

Gift of Mrs. Gustav Radeke, 1900

doubtedly due to the fact that the greatest of Sicily's sculptors came from northern Italy. One of the most noted, the eldest member of the Gagini family, worked in Palermo. A worthy example of his son's work is in our Museum today. (See Bulletin, July, 1915.) Men like him brought with them the spirit and the technique of the north whose seeds found fertile soil among the art-loving Sicilians, who never developed a great individual art of their own. These northern traditions persisted for this reason and became an essential part in all the better sculpture done in Sicily, and can be readily recognized in such figures as our St. Sebastian. The bigness of religious feeling together with the intimate quality of the terracotta figure can be traced to northern art. C. H. H.

EXHIBITIONS FROM JANUARY 1,
1921, TO JULY 1, 1921

January 1 - January 13.—Japanese prints by Hiroshige, showing the Tokaido Road.

January 24 - January 26.—French Portrait Engravings of the XVII and XVIII centuries.

February 2 - February 27. — French and Flemish tapestries and embroidered armorial hangings, lent by Mr. R. Livingston Beeckman. Water-colors by William H. Drury, John R. Frazier and Anna A. Mitchell.

March 2 - March 23.—War portraits of distinguished leaders of America and the Allied Nations, painted by eminent American artists for presentation to the National Portrait Gallery at Washington. Twenty pieces of wrought iron-work by Thomas Googerty of Pontiac, Illinois. Pencil sketches by Kenneth Conant.

March 26 - April 27.—Drawings and color-studies of French and English XII and XIII century stained-glass windows by Joseph G. Reynolds, Jr.

April 1 - April 27. — Small bronzes and medals by American sculptors.

May 1 - July 1.—Recent Acquisitions.

NEW MEMBERS OF THE
CORPORATION

The following members have been elected to the Corporation since January 1, 1921.

LIFE

Charles Fletcher, Mrs. I. Harris Metcalf, Dr. Helen C. Putnam, John F. Street.

GOVERNING

Hugh W. Kelley, Lionel Moses, Raymond E. Ostby, Philip B. Simonds, Mrs. Philip B. Simonds.

ANNUAL

Edward C. Bixby, Dr. George H. Crooker, Mrs. George H. Crooker, Ivory Littlefield, Samuel Powel, Mrs. Samuel Powel, Jr., Mrs. Charles Sisson, Mrs. John F. Street.

ACCESSIONS AND GIFTS

JANUARY 1 TO APRIL 1, 1921

Ceramics

Six specimens of Peruvian pottery, gift of Brown University.

Delft plate, gift of Miss Jane Bucklin.

Chinese and Japanese

Three Japanese drums, Japanese tea box, Japanese sword guard, three fragments of Japanese pottery, gift of Brown University.

Wooden head of Buddha, Japanese, Ashikaga Period, gift of Mr. Joseph Brummer.

Carved ivory box, Japanese, gift of Mrs. Daniel Goodwin.

Classical

Bronze statuette of Eros, modern reproduction of Pompeian original, gift of Lieut. James Moffitt.

White lekythos, Greek, 4th century; sarcophagus, "Siege of Troy," with cover, Greek, 2nd century A. D.; sarcophagus, side, "Allegorical scene," Greek, 2nd century A. D., Museum Appropriation.

Furniture

Cheese-press, Early American, gift of Brown University.

Toilet mirror, Hepplewhite; closed wash-stand, Georgian, gift of Messrs. H. Anthony Dyer and George B. Dyer, from the estate of Mrs. Elisha Dyer.

Two chairs, reproduction of Old French, gift of Mrs. Jesse Metcalf.

One Carver chair and four near-Carver side chairs, Early American, Museum Appropriation.

One chair, reproduction of Old French, gift of Miss Ellen D. Sharpe.

Gothic

Six wood carvings, French, 15th century, Museum Appropriation.

Glass

Eleven Nailsea glass flasks, English, 1788-1873, gift of Mr. Henry D. Sharpe.

Jewelry

Necklace, Roman, 2nd century A. D., gift of Ostby and Barton Company, in memory of Englehart Cornelius Ostby.

Lace

One piece of Old Italian bobbin lace, gift of Prof. E. L. Ashley.

Six pieces of lace: Old Valenciennes; Spanish blonde; Old Flemish pillow lace; Italian filet; Italian cut work; Italian peasant lace, gift of Mrs. Gustav Radeke.

Paintings

Oil painting, "portrait of Miss Howard," by Sir Thomas Lawrence, gift of Mrs. Jesse H. Metcalf.

Two oil paintings: "Old Inverlocky," by D. Y. Cameron; "The Bathers," by Charles H. Woodbury, gift of Miss Ellen D. Sharpe.

Prints

Engraving, "View of the Piazza del Popolo in city of Rome," by DeBois, anonymous gift.

Ten engravings: "Portrait of Noel Coypel," by Jean Audran, French, Early 18th century; "Portrait of Ludovicus Augustus," by Pierre Drevet; "Portrait of Dom Prosper Gueranger," by Claude F. Gaillard; "Portrait of Henri IV," by Leonard Gaultier; "Portrait of Henri d'Orleans, duc de Longueville," by Leonard Gaultier; "Portrait of Henri de Lorraine," by P. La Bonne (?); "Portrait of Louise de Lorraine, Princess de Conty," by Thomas de Leu; "Portrait of Boucher," by Manuel Salvador Carmona; "Madonna and Child," by Albrecht Durer; "Venus and Mars," by Marcantonio Raimondi. Five etchings: "Les Ormeaux de Cenon," by Maxime Lalanne; "Une rue de Roue," by Maxime Lalanne; "Pommiers à Anvers," by C. F. Daubigny; "Un soir d'automne (Environs de Rossillon)," by A. Appian; two "Landscapes," by A. Appian, gift of Mrs. Gustav Radeke.

Textiles

One piece of blue and silver brocade,

Spanish, 17th century, gift of Prof. E. L. Ashley.

One piece of Spanish brocade, 15th century, gift of Mrs. Gustav Radeke.

Water-colors

"Landscape," by B. Jongkind, Dutch, 19th century, gift of Mr. William T. Aldrich.

"Landscape," by Winslow Homer, Museum Appropriation.

"On the Somme," by John Singer Sargent, Jesse Metcalf Fund.

THE LIBRARY

Among the accessions since January 1st, are the following:

Gifts from

Mrs. Henry Augustus Greene
Amicis, Edmondo de.—Constantinople.
2v. 1896.

Farrar, F. A.—Old Greek nature stories
n. d.

Hind, C. Lewis.—Days with Velasquez.
1906.

Potter, Mary Knight.—Art of the
Vatican. 1903.

Seymour, Thomas Day.—Life in the
Homeric age. 1907.

Yriarti, Charles.—Florence. 1897.

Yriarti, Charles.—Rome. 1897.

—
The Altoviti Aphrodite. 1920. From
Mr. John D. Rockefeller, Jr.

Balch, E. S. and E. M.—Arts of the
world. 1920. From the authors.

Benson, Frank W.—Etchings and dry-
points. v.2. 1919. From Mrs. S.
O. Metcalf.

Clark, George T.—Mediaeval military
architecture in England. 2v. 1884.
From Mr. Norman M. Isham.

Collection Kelekian. 1920. From Mr.
D. K. Kelekian.

Cutler, Thomas W.—Grammar of Japan-
ese ornament and design. 1880.
In the name of Dr. Radeke.

Detroit institute of arts.—Catalogue of
paintings, sculpture and contempo-

rary arts and crafts. 1920. From The Arts Commission of the City of Detroit.

Laurens, Jean Paul.—Prisonniers de Guerre. 1918. From Mrs. Gustav Radeke.

Pater, Walter.—Story of Cupid and Psyche. Illustrations by Raphael. 1901. From Miss M. H. Balch.

Perry, Elizabeth Williams.—Studies of a plant lover. Drawings by Una Atherton Clarke. 1921. From Mrs. Arthur P. Hunt.

San Francisco Museum of Art.—Catalogue of the loan exhibition of paintings by old masters. 1920. From San Francisco Museum of Art.

Shaw, Henry.—Handbook of the art of illustration. 1866. From Mr. Norman M. Isham.

Smith, F. Hopkinson.—American illustrators. 1892. From Miss Martha Willson.

Smith, F. Hopkinson.—Venice of today. 1895. From Miss Martha Wilson.

State St. Trust Co., Boston.—Towns of New England and Old England, Ireland and Scotland. 1920. From State St. Trust Co., Boston.

PURCHASES

American technical society.—Cyclopedia of drawing. 1920.

Donaldson, T. L.—Architectura numismatica. 1859.

Drake, Maurice and Wilfred.—Saints and their emblems. 1916.

Fashion in gold jewelry. 1920.

Humphreys, Henry Noel.—Coinage of the British Empire. 1855.

Kiai-Tseu-Yuan Houa Tchouan.—Encyclopédie de la peinture Chinoise. 1918.

Lemos, Pedro J.—Applied art. 1920.

Molmenti, Pompeo and Ludwig Gustav.—Life and works of Vittorio Carpaccio. 1907.

Pennell, Joseph.—Pen drawing and pen draughtsmen. 1920.

The Bulletin of the Rhode Island School of Design Providence

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

OFFICERS

Mrs. GUSTAV RADEKE	.	.	President
THEODORE FRANCIS GREEN	.	.	Vice-President
G. ALDER BLUMER, M. D.	.	.	Secretary
STEPHEN O. METCALF	.	.	Treasurer
L. EARLE ROWE	.	.	Director

MEMBERSHIP

Honorary Members	
Governing Members for Life, who pay at one time	\$100.00
Annual Governing Members, who pay annual dues of	\$10.00
Annual Members, who pay annual dues of	\$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 8th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Pillworth, Edward S.—Technique of practical drawing. 1920.

Roof, Katherine Metcalf.—Life and art of William Merritt Chase. 1917.

Slater, J. Herbert.—Engravings and their value. 1920.

Vertue, George.—Catalogue of engravers digested by Mr. Horace Walpole. 1782.

Worringer, Wilhelm.—Die Altdeutsche Buchillustration. 1912.

Younghusband, George and Davenport, Cyril.—Crown jewels of England. 1913.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. IX

OCTOBER, 1921

No. 4



MADONNA AND CHILD

Attributed to Andrea di Giovanni
Anonymous Gift, 1920

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.
Copyright, 1921, by Rhode Island School of Design. All rights reserved.

MADONNA AND CHILD,
ATTRIBUTED TO
ANDREA DI GIOVANNI

THE Rhode Island School of Design at Providence has acquired an exceptionally attractive panel picture of the Madonna and Child, which appears at first sight to be a product of the Sienese school of the latter part of the 14th century. No one will deny the Sienese character of the picture, although closer study may suggest its attribution to Andrea di Giovanni, a painter of Orvieto.

I recently had occasion to call attention to the fact that even as late as the beginning of the 15th century painting at Orvieto was dominated by the artistic tradition of Simone Martini.¹ Two important polyptychs of the great Sienese master were until late years among the treasures of the town. One still exists in the Museo del Duomo; the other has passed into the collection of Mrs. Gardner at Fenway Court. There is also a Madonna della Misericordia in the Cathedral of Orvieto, and a Madonna and Child in the Museum. Both are by Lippo Memmi, a painter whose best works are hardly distinguishable from those of his brother-in-law and master, Simone Martini. That most of the masters of Siena continued to paint in the manner of Simone Martini may be seen from their works in the churches of San Giovenale, San Domenico, and the Cathedral.

We learn from documents that between 1357 and 1400 no fewer than seventeen painters were employed in the Cathedral alone, but only four of these masters have as yet been identified.² They are Ugolino da Prete Ilario, Pietro di Puccio, Cola da Petruccioli, and Andrea di Giovanni.

Ugolino da Prete Ilario was the principal master of Orvieto in the second half of the fourteenth century. He was strongly influenced by Luca di Tomme, with whom

he painted in collaboration in 1372, and he not infrequently repeated that master's forms, though in a somewhat coarse manner. Pietro da Puccio executed in 1390 the mediocre frescoes of scenes from Genesis on the north wall of the Camposanto of Pisa. Of Cola da Petruccioli, Mr. Berenson has recently written, identifying this modest and not always attractive artist as a follower of Fei.¹

A number of documents exist which enable us to follow the career of Andrea di Giovanni from 1370 to 1417. At the former date he was working with Cola da Petruccioli and other painters, under the direction of Ugolino da Prete Ilario, on the tribune of the Cathedral of Orvieto; but it is impossible to distinguish in these frescoes the work of the different artists.² In 1380 Andrea was still working in the tribune of the Cathedral. In 1402 he had finished a panel for the church of Corneto. In 1404 he illuminated an Indulgence, and in 1411 he executed frescoes in the chapel of Bonconte in the Cathedral of Orvieto. The following year he decorated the organ of the cathedral. Four documents dated 1417 show him to have been occupied at that time with the restoration of mosaics of the façade of the Cathedral, probably those executed by Andrea Orcagna.

Two identified works of Andrea di Giovanni are to be seen at Orvieto. One is a panel of the Innocenti, in the church of San Luigi. It represents the Holy Child with the mystic lamb in a mandorla of Angels, flanked by groups of Saints and by the symbols of the Evangelists. Above is a half figure of the Lord carried by four Cherubim, and below a group of blood-stained child Martyrs. The other is a fresco, above the left lateral entrance of the Cathedral, representing the Madonna and Child enthroned between two Angels. On the completion of this fresco, Andrea di Giovanni received in April, 1412, the

¹ Raimond Van Marle: "Simone Martini et les Peintres de son École," Strasbourg, 1920, pg. 169.

² L. Fumi: "Il Duomo di Orvieto," Roma, 1891, pg. 385.

¹ B. Berenson: "A Sienese Little Master in New York and Elsewhere," *Art in America*, February, 1918.

² Exception is of course to be made for the frescoes on the right wall, which were entirely repainted by Antonio da Viterbo.

payment of four florins and five soldi.

With this latter work we shall compare the panel of the Providence Museum; but we must remember that the fresco was executed thirty-four years after the first extant mention of Andrea di Giovanni's activity, and is, therefore, a creation of his approaching old age. Indeed both works at Orvieto reveal that lack of inspiration and of careful execution which so often characterize the late works of minor artists. But the picture in Providence shows neither of these weaknesses and evidently belongs to Andrea's earlier years, perhaps to about 1380; and it was undoubtedly inspired by the work of artists then active in Siena.

The similarity of the forms of the Providence picture with those of the fresco of 1412 suggest that both are by the same hand. The spirit of the work, the drawing of the features, the similar shape of the hands, of the feet of the Child, the wavy hair of the Madonna of the Providence Museum, compared with those of the figures of the Innocenti panel, are all to be noted. The drawing of the mouth of the Madonna of the Providence panel is more refined than that of the fresco, and the eyes of the Madonna of the fresco are rather elongated compared with those of the Madonna of Providence; but in general the forms are the same. If, with the Providence picture in mind, we search for possible inspirers of Andrea di Giovanni, we find that no earlier Orvietan painting accounts for its fine caligraphical and coloristic qualities; but these elements are present in the work of the Siense master Fei, in Lippo Vanni, and more especially in Bartolo di Maestro Fredi.

Fei, whose Madonna at San Domenico in Siena has many affinities with the Providence picture, was perhaps too closely Andrea's contemporary to have influenced him so early in his career. There is a fresco by Lippo Vanni which, more than any other of his works, resembles the Providence panel. It is the fragment of an Annunciation, in the cloister of the same church, which, according to a manu-

script guide of the city dated 1625, still preserved in the city archives, was signed with the following rhyme:

"Septantadue Milletrecento Anni
da Siena qui dipinsi Lippo Vanni."

This fresco is the turning-point in Lippo's career. In his triptych at SS. Domenic and Sisto in Rome, dated 1358, he is still influenced by the Lorenzetti, but in the fresco of 1372 he has become a follower of Simone Martini's manner.

Bartolo di Fredi's datable works are three: the largely repainted frescoes of San Gimignano, probably of 1362, and the two polyptychs of Montalcino of 1382 and 1388. It is especially this later manner of the frequently varying Bartolo di Fredi which seems to have been familiar to Andrea di Giovanni when he painted the Madonna of the Providence Museum. He follows him in the detailed and decorative design, the clear coloring, the somewhat hard caligraphy of the outlines, and in the pink cheeks of his figures. The Madonna of Bartolo's Adoration of the Magi in the gallery of Siena shows clearly the link which existed between the two artists.

The iconography of the Providence picture is not quite clear. Whether the two crowns which the Child holds refer to the coronation of the Virgin where the Lord Himself is also represented as wearing a crown; or whether the panel was once flanked by side-panels with representations of Saints receiving the crown of Martyrdom, is a question which we cannot answer.

RAIMOND VAN MARLE.

Reprinted from *Art in America*, vol. IX, No. 3, April, 1921, pg. 102 sq., by permission of Frederic Fairchild Sherman.

"How does the artist get his sense of Beauty? By seeking the beautiful in Nature and in works of art and trying to produce the beautiful in his work. The sense of Beauty grows and develops as it is fed and by the efforts which are made to achieve it technically."

—Denman W. Ross.



BRONZE MIRROR

Chinese, T'ang Dynasty
Museum Appropriation, 1918

CHINESE BRONZE MIRRORS

THE metal mirror is something to which at the present time we are unaccustomed, but which up to a comparatively recent date was in common use. The Egyptians, Greeks, Etruscans and Romans had their metal mirrors, some of them, notably the Greek, being distinguished by the beautiful designs applied to, or worked on the backs. The Persians at a later date used a metal mirror with design cast on the back, but the refinement of possibilities in cast design is found in the early Chinese bronze mirrors, a very representative group of which was bought in 1918 with the Museum Appropriation.

In the January issue of the Bulletin mention was made of the early use of bronze in China. In the form of mirrors we have mention of this metal as early as the 26th century B. C., although no known examples can with certainty be dated before the Han Dynasty. How-

ever, in the Han (200 B. C.-264 A. D.) and T'ang (618-960 A. D.) dynasties the Chinese made some of their best mirrors, and the Museum collection contains many representative examples.

The mirror has always been an object of interest to the Chinese. Wholly apart from its utilitarian uses, it was, with the sword, one of the most important symbols of the Taoist cult.* In the religious ceremonies it was used, when it had a level surface, to secure condensed "dew from the moon," and in its concave form to get "pure fire" from the sun. In addition the mirror had certain properties appealing to the superstitious. For example, they were hung on the person so that worldly evil might be averted, and buried with the body, so that as a symbol of the sun, the mirror could keep away evil spirits and light up the darkness.

In addition to their interesting relation to the religious beliefs and superstitions, the mirrors reveal to us a wealth



BRONZE MIRROR

Chinese, T'ang Dynasty
Museum Appropriation, 1918

of design which reflects absolutely the changes of spirit of the race. That this is true is shown by the severe, strong work of the Han dynasty with its interest in divination and symbolism, the division of the design into concentric bands and frequent use of the "comb design." The introduction of Buddhism and the resulting frequent contact between China and the countries to the West brings in a style of design which is softer, more realistic and natural, although extremely beautiful. The art of the weaker Sung dynasty of later date produced mirrors with frank studies of plant and animal form for decoration. But the finest work of all, so far as is known at present, is T'ang or Han.

Chinese mirrors are made of a bronze composed of equal parts of tin and copper known as "Chouli." As previously noted, the tin was rarely pure. This combination makes a "white metal" which when first cast and used must have had a silvery color. Burial in the ground,

however, has changed many of these so that they have a lovely green patina. One which is broken shows the silvery white of the metal. In fact, according to some of the inscriptions, silver appears also to have been used together with the copper and tin.

There is great variety in the mirrors. The most decorative is perhaps the so-called "grape-mirror" type. The design calls for grape vines, leaves and fruit with spirited animals, birds, or butterflies, all in rather high relief. The boss in the centre, to which a braided cord or tassel was tied, is in the shape of an animal with arched back. These mirrors are influenced by the work in the province of Bactria in India, or by the Sassanian art of Persia. In either case Greek influence is felt, although in a remote sense. The two illustrated show the richness of design, and their wealth of interest. These are probably T'ang in date. The mirror with the galloping horses is an interesting one for the action

which is portrayed. In type the horses conform to the remarkable steeds of the Emperor T'ang T'ai Tsung in the reliefs at the University of Pennsylvania Museum. (The Museum Journal, vol. IX, September and December, 1918, page 244.) There attention is called to the small stature, the large size of the body, the large head and feet and the rather long neck. This type seems to have been found all over the Far East, especially in Manchuria and China. The winged horses on the central field raise a tempting question. Do they have any relationship to the "heavenly horses" imported, by force of arms, by the Emperor Chang K'ien in 126 B.C., from the plains of Persia, or are the wings merely decorative elements? In any case, it is interesting to find evidences of legendary winged horses in China, and it may be a delicate indication of their speed. Every inch of this mirror back is worthy of study, and full of interest. The second is a fine specimen of casting, sharply modelled, and with a clean surface. It is comparatively free from green patina, and with its birds, insects, lions, and graceful vines and bunches of grapes offers much of interest to the designer.

Other unusual mirrors in the group include a T'ang example with flower forms and butterflies, a Han piece with seated figures in long robes and fierce Kylin lions, several Han specimens with characteristic, concentric ringed bands of ornament with signs of the zodiac, sulings, phoenixes, comb-pattern borders, and with inscriptions in Chinese characters. One of the most distinguished shows a broad band with remarkable three-toed dragons and Chinese clouds, while within is a small boss with a ring of leaf-ornament. In the group are also several Korean examples which are thinner and of a different alloy, so that their general appearance is much greener. The designs are writing characters, signs of the zodiac, and plant, animal and bird forms.

In shape, Chinese mirrors of the earlier periods are circular, although square ones are occasionally found and eight-leaved forms also occur.

The mirrors form an interesting group in the minor arts, revealing to us some of the distinctive points of excellence in casting and design, and giving evidence in a definite though humble way of the high standards of art in the great Han and T'ang dynasties of China. In addition, they offer all kinds of suggestions to the artist and designer of today.

L. E. R.

The writer is indebted to an article on "Ancient Chinese Bronze Mirrors" by Kimpei Takeuchi in the Burlington Magazine, Vol. 19, 1911, page 311 sq.

*It is of interest to note an equal importance for both in the Shinto religion in Japan, and that these, with the jewel, are symbols of the power of the Mikado. The three original symbols are preserved, the mirror being in the Naigu or "Inner Shrine" at Ise in Japan.

A PAINTING BY AERT DE GELDER

THE first painting bought with the Museum Appropriation was "Esther and Mordecai" by Aert de Gelder. It is 23½ inches high by 56½ inches long and is on the original canvas. This painting formerly belonged to the Sanford Collection and some years ago was on exhibition in the Metropolitan Museum of Art in New York under the owner's attribution to Ferdinand Bol, and known as "The Misers." It is only in recent years that the differences between some of the lesser painters have been established. Out of this study has come a clearer knowledge of many worthy painters, among them being Arent or Aert de Gelder.

The painting in the Museum takes us back to Holland of the 17th century, when, after the Spanish wars, she enjoyed a period of rest and expansion. Her merchants brought her wealth, her artists brought her honor. It was characteristic of them in the main that they did portraits, genre paintings, or landscapes. It is also to be noted that



ESTHER AND MORDECAI

Museum Appropriation, 1917

by Aert de Gelder

many chose to represent scenes from the Bible, using the dress and models of their own day or studio costumes. It has been repeatedly pointed out that there was a sharp division in religious forms between Protestant and Catholic, that Holland was a centre of strong adherence to Calvinism, and that, speaking broadly, the Dutch prided themselves on being the chosen people of this faith. It is small wonder then that there was a constant demand for religious subjects in paintings. Rembrandt is perhaps the greatest Dutch exponent of the Bible story in art, but many of his followers were noted in this field as well. Old and New Testaments alike furnish the subjects to be interpreted by the artist in terms of the life about him.

The Museum painting shows Esther seated and holding a chart in her hands. She has on a rich dress, semi-oriental in character. The accessories of veil, diadem with pearls in the hair, and the rich embroidery of the gown all show the artist's delight in the problem before him. The dress is rich in color, with olive-brown bodice, orange-red drapery over the shoulders, and red skirt. Before Esther is a table on which she is leaning; this is covered with a dark green cloth, on which is an inkstand and a roll. Esther is addressing Mordecai who sits behind the table on the right. He is

dressed in olive green and brown. Dr. Karl Lilienfeld in his monograph (Aert de Gelder, *Sein leben und seine Kunst*, Nijhoff, Haag, 1914) claims that the models chosen by the artist were his brother and sister-in-law. From documents existing in Dordrecht it is established that the brother was a lawyer and his wife was fond of dress and luxuries. Perhaps then she was all the more ready to pose as Esther in de Gelder's paintings.

There are four versions of the same subject with sufficient difference of color or detail to show that they are various studies and not replicas of any one painting. These are in the Nationalgalerie at Budapest, the Gemälde-galerie at Dresden, the example in Providence, and one which was sold in the V. D. Spyk Collection, which was dispersed by auction in 1802. The example in Budapest is signed and dated 1685, but the Providence painting is not signed. In date, however, it would seem from its treatment, to belong to the artist's earlier period, or before 1685.

Aert de Gelder was born October 26, 1645. He was the son of Jan de Gelder of Dordrecht. He studied first under Samuel van Hoogstraten, then entered the studio of Rembrandt van Ryn where he so absorbed the methods of the master that he became one of his closest imitators, so close in fact that some of his

portraits have been attributed to Rembrandt. Like him he was often careless in drawing, but a master of light and shade, and very fond of rich color. Like his master, he was a collector, and his studio was crowded with properties and costumes. With so many of his countrymen he delighted in painting the smaller accessories from the actual objects, such as the inkstand and the roll in the Museum painting. De Gelder was successful for years. He died in Amsterdam in 1727, aged 82 years.

The fact that De Gelder is responsible for the series of paintings of "Esther and Mordecai" is established by the signed and dated example in Budapest.

L. E. R.

A GREEK VOTIVE STATUETTE

IN the Louvre hangs Poussin's masterpiece showing a group of shepherds and shepherdesses reading the inscription, "And I too lived in Arcadia," on a grave monument. The setting is in an idyllic pastoral scene. To many of us the name Arcadia doubtless stands for some like characteristics of scenery, but Arcadia in Greece hardly conforms to such a vision. On the contrary, Arcadia is in the heart of the Peloponnese, a district of mountains and hills, of two high plains, and without access to the sea. It was by no means adapted for cattle but perfectly adapted for goats, sheep and pigs. In this land the oak trees grew in abundance, as Pausanias tells us, and doubtless much of the life of the peasants was devoted to the care of flocks and droves. This was the life about which Theocritus sang, although his actual setting was Sicily; and some of its humble actors are represented in the bronze statuettes which have been found in Arcadia, one of which was recently given to the Museum by Mrs. Gustav Radeke.

The figure is of a standing swineherd or peasant, dressed in a cloak or himation and wearing a pilos or pointed cap. One can easily imagine him with his drove

of pigs on a rocky hillside in the shade of the oaks while his charges rooted around for acorns or mast.

The bronze figurine was doubtless a votive offering, but to what divinity is a difficult question. Pan was the chief god of Arcadia and patron god of flocks and herds. But Hermes was also protector of the shepherd and his charges as well, and Apollo likewise had a similar duty. However, Pan has the greatest appeal to the Arcadian, and therefore, was probably the recipient of this offering.



Bronze Statuette of Arcadian Shepherd
Greek, 5th cen. B. C.
Gift of Mrs. Gustav Radeke, 1920

In style it is characteristic of Arcadian work of the late sixth or early fifth century B. C. The hat, arrangement of hair, pointed beard, treatment of eyes and type of cloak may be noted. This statuette may be compared to several in the National Museum at Athens (Nos. 13057-13060), to terracottas from the temple of Pan Nomios on Mt. Lykeion, and to the bronze statuette of Phauleas in the Metropolitan Museum

of Art in New York, which came from Andritzana. It is possible that our bronze statuette came from the same find.

It has been well said that our interest in Greek works of art is justified because the Greeks "were once so intensely alive," and because that spirit permeated the entire range of art production. This is true of the masterpiece of the greatest artist and of such an example of humble bronze casting as the statuette of the peasant.

L. E. R.

A RAKKA EWER.

GREECE had her gods, and Egypt and Assyria their kings; and unto them were buildings reared, and to their glories were their likenesses cut in stone. The world of art has these great monarchs and deities to thank for much on which it has since learned to build. What of Persia — the Persia of Europe's dark ages? Troubled with shifting dynasties of foreign tyrants, Saracens and Tartar and Turk, she felt little impulse to honor her royalty. Robbed of her own true fire-worship, and forced into acquiescence, or at least submission, to an alien Arab faith, she felt little impulse to honor Mohammed. These fields of expression were left to the invaders. With nothing of which to be proud, and nothing for which to feel thankful, what urge was there for artistic expression? And it is perfectly true that throughout this humiliating period no work of art that was not also utilitarian in purpose was produced in Persia. Yet the spirit of art was there and did manifest itself. Into the carpets, hangings and furniture made for Mohammedan mosques, into the vases, bowls, ewers and wine-cups made for the royal banquet hall, the artisans of Persia wrought the heart of Persia. Sultanabad, Rhages, and Rakka, with other less famous centers, turned out pottery in this period as rich in color as that of China.

In the Persian collection of the Rhode Island School of Design is an ewer of this period from the pile of rubbish that was



EWER Persian, 12th cen.
Gift of Mrs. Gustav Radeke, 1912

Rakka. This ancient city, once the capital of the kingdom, lay half way between Bagdad and Aleppo. Merchants passed on their way through Mesopotamia and traded not only in goods but in the secrets of ceramic arts. Rakka and Sultanabad, near the centers of commerce, borrowed from Egypt, Babylonia and Assyria rare turquoise shades and a rich lapis-lazuli blue that have given to their wares a charm of color unique and unapproached. It is to this turquoise-blue ware that the ewer in the School of Design museum belongs. Long burial gives these pieces of pottery an iridescence like that of Graeco-Syrian glass. This action of the earth is especially beautiful in the Rakka ware, for its fine glaze, thinner than the Sultanabad, is eaten through more quickly, until the grey-white paste is laid bare and acted upon. The result is a marvelous mother-of-pearl effect, apparently of great delicacy, yet in reality firm and solid, quite the opposite in durability of the flaky glass from Syria.

The School of Design is fortunate in possessing, besides the ewer illustrated, other fine specimens of Rakka, Sultanabad and Rhages faience. The collection contains the older 11th and 12th century lustre ware, with its brown-purple glow and its floral

arabesques. There are rich turquoise-green bowls, with decorations in black under the glaze, from Sultanabad, and white ware of Rhages, with its decoration of human figures and birds sketchily drawn, but arranged with a true sense of balance and design. Cobalt-blue ware, monochrome with arabesques in relief, and gorgeous dado-tiles bearing Cufic inscriptions there are, and an entertaining octagon tile from Kasvin showing a running deer. One of the rarest pieces is a lamp-holder of iridescent texture, also from Rakka. Yet one of the choicest is the little 12th century ewer, with its rich, soft tones and graceful lines. It reflects the spirit of Persia, with her foreign tyrants and her foreign gods, ministering to the humbler needs of men in a beautiful way. Poet-nation that she was, embittered perhaps by her subjection, yet still holding to her national feeling, she learned from her potters many a lesson of life:

"For I remember stopping by the way
To watch a Potter thumbing his wet Clay
And with its all-obliterated Tongue,
It murmur'd, 'Gently, Brother, gently,
pray!'"

"Listen—a moment listen!—Of the same
Poor Earth from which that Human
Whisper came
The luckless mould in which Man-
kind was cast
They did compose, and call'd him by the
name."

D. L. F.

EXHIBITIONS FROM JUNE 1 TO OCTOBER 1, 1921

June 1-July 1.—Chinese Paintings and Sculpture.

June 1-October 12.—Recently acquired oil paintings, water-colors, drawings and furniture.

September 5-September 15.—Drawings and Sketches by Anna Milo Upjohn, made in the war-stricken countries for the American Red Cross.

September 12-October 12.—Neapolitan miniatures, lent by Dr. Luigi Maiello.

NOTE

NEW APPOINTMENT ON MUSEUM STAFF
—The Trustees of the Rhode Island School of Design have appointed Stephen Bleeker Luce, Ph. D., of Boston, as Honorary Curator of Classical Antiquities in the Museum. Dr. Luce is a graduate of Harvard University, has studied at the American School of Classical Studies in Rome and Athens, and for a number of years has been Assistant Curator of the Mediterranean Section (Classical) in the University of Pennsylvania Museum in Philadelphia. He resigned this position last year.

ACCESSIONS AND GIFTS

APRIL 1 to SEPTEMBER 15, 1921

Ceramics

French Empire vase and stand, gift of Mrs. William B. McElroy.

Ten pieces of English and French pottery, gift of Mrs. Edward Holbrook.

Chinese and Japanese

Six Chinese paintings: *Tung-Fang-Su with a Peach*, by Sui Zen, T'ang Dynasty; *Landscape*, by Wang Wei, T'ang Dynasty; *Ladies on a Horse*, by Chang Hsuen, T'ang Dynasty; *The Empress*, by Chou-Fang, T'ang Dynasty; *Gathering of the Lohans*, by Liu-Sung-Nien, Sung Dynasty; *Lohan with a Toad*, by Hsi-Ko, Five Dynasties, gift of Mr. Manton B. Metcalf.

Walking tiger, bronze, Japanese, Meiji Period; Chinese garden vase, Ching Dynasty; three Chinese teakwood tables, Ching Dynasty; two Japanese plates and a Japanese vase, Meiji Period, gift of Mrs. William B. McElroy.

Votive terra-cotta statuette, Chinese, T'ang Dynasty, Museum Appropriation.

Carved wood mandarin wand, Chinese, Ch'ien Lung, gift of Mr. Frank H. Foster.

Three trays and a vase, Japanese; one Chinese vase, gift of Mrs. Edward Holbrook.

Drawings

Twenty-three drawings: *Portrait Head*, by Abbott H. Thayer; *Sketch* by J. J. Lemordant; *Sketch*, by Charles Conder;

Mrs. Dalrymple, by Dante Gabriel Rossetti; *Man's Head*, by Augustus E. John; *Cliffs*, by Childe Hassam; *Landscape*, by Thomas Gainsborough; *Landscape*, by Claude Lorrain; *Portrait Study*, by William Rothenstein; *Bathing the Baby*, by William Orpen; *Tobias and the Angel*, Rembrandt van Ryn; *Sketch of a Beggar*, by Jacques Callot; *Pernicious Dream*, by John Flaxman; *Horse and Two Jockeys*, by H.G. E. Degas; *Siamese Dancers*, by Auguste Rodin; *Heads*, by Goya; *Laborers*, by J. L. Forain; *Cats*, by A. T. Steinlen; *Mother and Child*, by Mary Cassatt; *Boys Bathing*, by Max Liebermann; *Old Woman*, by Paul Gavarni; *Distant Oxford*, by Muirhead Bone: gift of Mrs. Gustav Radeke.

Four Corners of the World Bringing Treasures to Britannia, by Benjamin West, Museum Appropriation.

Furniture

One chair, reproduction of Old French, gift of Miss Ellen D. Sharpe.

Gold cassone, Italian, 15th century, Museum Appropriation.

Cradle, Early American, gift of Mrs. Gustav Radeke.

Skein winder, Early American, gift of Combination Ladder Company.

Glass

Eighty-seven pieces of English, American, Dutch and Irish glass, gift of Mrs. Edward Holbrook.

Jewelry

Gold fibula, Syrian, Greek period; gold necklace, Roman, 2nd century, A. D., gift of Ostby & Barton Co., in memory of Englehardt Cornelius Ostby.

Silver crown, Roman, 2nd century A. D., Museum Appropriation.

Cameo pin, French, gift of Miss Mary L. Newcomb.

Lace

Three pieces of lace: Spanish almagro, 17th century; Spanish drawn work, 17th century; Spanish malla, 18th century, gift of Prof. E. L. Ashley.

Brussels lace shawl, 18th century, gift of Mrs. A. B. Fenno-Gendrot.

Brussels black lace jacket, 19th century, gift of Mrs. Daniel Goodwin.

Italian Buratto altar frontal, 16th century, gift of Mrs. Gustav Radeke.

Metalwork

Silver tankard, made by Stephen Minot of Boston in 1763, gift of Mrs. Gustav Radeke.

Iron tea caddy, American, gift of Mrs. Edward Holbrook.

Paintings

Panel painting, "Mary Magdalen," by Simone Martini, Museum Appropriation.

Oil painting, "Portrait of Two Brothers," by John Arnold, gift of Mrs. E. L. Springer.

Oil painting, "The Orange Bowl," by Anna S. Fisher, gift of the Council of the National Academy of Design administering the H. W. Ranger Estate Fund.

Prints

Five lithographs illustrating Poe's "Raven," by Édouard Manet, gift of Mrs. Henry Chace in memory of Sarah Helen Whitman.

Sculpture

"Madonna and Child," by Andrea Pisano, gift of Mrs. Gustav Radeke.

Cast of "David Vainqueur," by Antonin Mercié, gift of Mrs. Frederick R. Hoard.

Textiles

One piece of Italian cut velvet, 15th century, gift of Mrs. Gustav Radeke.

Scotch plaid shawl, gift of Mr. Brooks Reed.

Philippine embroidered chalice cover, gift of Miss Catherine B. Mills.

Indian shawl, 19th century, gift of Mrs. Daniel Goodwin.

Water-Colors

Sketch by Edward Dayes, gift of Mr. William T. Aldrich.

Woodwork

Moorish panel-door, 16th century, Museum Appropriation.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

OFFICERS

Mrs. GUSTAV RADEKE	.	.	President
THEODORE FRANCIS GREEN	.	.	Vice-President
G. ALDER BLUMER, M. D.	.	.	Secretary
STEPHEN O. METCALF	.	.	Treasurer
L. EARLE ROWE	.	.	Director

TRUSTEES

Term expiring 1927	WILLIAM L. HODGMAN, SYDNEY R. BURLEIGH
Term expiring 1926	WILLIAM T. ALDRICH, HENRY D. SHARPE
Term expiring 1925	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1924	HOWARD L. CLARK, THEODORE FRANCIS GREEN
Term expiring 1923	Miss LIDA SHAW KING, G. ALDER BLUMER, M. D.
Term expiring 1922	HOWARD HOPPIN, HARALD W. OSTBY

EX-OFFICIO

His Excellency Governor	EMERY J. SAN SOUCI
His Honor Mayor	JOSEPH H. GAINER
Commissioner of Public Schools,	WALTER E. RANGER
The Superintendent of Providence Schools,	ISAAC O. WINSLOW
President of Brown University,	WILLIAM H. P. FAUNCE
Professor	JOHN FRANCIS GREENE, of Brown University
E. CHARLES FRANCIS, of State Board of Education	
Judge	FREDERICK RUECKERT, of State Board of Education
Librarian of Providence Public Library,	WILLIAM E. FOSTER

MEMBERSHIP

Honorary Members	
Governing Members for Life, who pay at one time	\$100.00
Annual Governing Members, who pay annual dues of	\$10.00
Annual Members, who pay annual dues of	\$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 4,543 volumes, 16,643 mounted photographs and reproductions, 3,546 lantern slides, and about 3,480 postcards. During the months of June, July and August the library is closed.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. X

JANUARY, 1922

No. 1



AT THE PAWNBROKER'S

by Alfred Stevens

Gift of Mrs. GUSTAV RADEKE, 1920

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1922, by Rhode Island School of Design. All rights reserved.

AT THE PAWNBROKER'S

By ALFRED STEVENS

THE gift by Mrs. Gustav Radeke, made in 1920, of the painting "At the Pawnbroker's," by Alfred Stevens, added a most characteristic work of a painter who not only was extremely popular in his day, but will continue to hold the interest of artists and public alike for many years.

Biographical data do not always help in discussing a work of art and its creator, but in the case of Alfred Stevens they are highly desirable to note. Few painters of the nineteenth century have so perfectly represented the age in which they lived, not with the stilted accuracy of an historical painter, but with a genius for color and design which make him distinguished. Alfred Stevens was born in Brussels on May 11, 1828, and died in Paris in 1900. During his long life he saw many radical changes in the art world, and had a considerable amount to do with some of them himself. He inherited a love of art from his father, who was an ex-army officer and a collector; as a student he worked under Navez, David and Roqueplan, as an artist he found tremendous success in Paris, and counted among his friends the artists and critics of his day, as well as the leaders in court and social circles. In his "Impressions," a book of delightful aphorisms and comments, we read that "A painter should not live on his memories; he should paint what he sees, what has just affected him." It can be said with safety that Stevens fully lived up to his saying. His chief subject was the Paris lady of fashion of the Second Empire, and he found in her varied life, her love of dress and her delight in color, full opportunity for expression of his art. This large and important part of his work makes him a distinct portrayer of his period. But he also did more, and like a true Fleming, with full consciousness of the achievements of the Dutch masters, he often took a genre subject from life other than that of society. By his tonal arrange-

ment and studied use of accessories for color effect, he made of it a work of lasting interest, like the painting "At the Pawnbroker's." When he added a refined touch of sentiment, he did it without forcing it upon the observer, and subordinating it to the more artistic treatment. One of his strong points is that his subjects are not especially handsome, but with the skill of a psychologist he studied what he was pleased to call "ugly beauties."

It is an interesting fact that a change in style of dress may affect the observer, as it is necessary to have distinct genius in treatment if the painting is to hold its own in a changed world. On this matter of dress Stevens well says, "Fashionable costumes cause a smile as soon as they are out of date. Time alone gives them back their character. The 'mignons' of Henry III, who interest us, must have become ridiculous under Henry IV." With Stevens' work, time and his own genius have made one lose the sense of antiquated styles because of its subtle charm.

One thing remains to be noted, and that is Stevens' love of fabrics and accessories. In his ability to paint beautiful stuffs, securing almost the sheen and texture of the original, he ranks with the little Dutch masters. In fact he has been called "the last of the Dutch school of genre." The artist was not always careful about his accessories from our point of view today, for he frequently used too many objects in the setting, but this was only the fashion of the time, and Stevens was true to his period in this respect. As a rule he was more literal, and lacking in the decorative sense which is found in Whistler. But this point does not hold true in the painting in the Museum. In it Stevens blends successfully, representation and technique, with proper emphasis on each.

The painting is characterized by great human appeal. The resignation to Fate of the young woman in the chair, the last look of the older woman at her treasured heirlooms with which she is about to part, and the businessman in the inner room,

quite callous to such experiences, are all keenly seen and pictured by the artist. But these are but figures in a harmony of color which was of greater interest to the painter. This painting is quieter in tone than many of his other works. The grey wall, the deeper grey of the dress of the young woman, and the darker shades on the dress of the other person and the furniture are in contrast with, but kept in place by, the accent of the red camel's-hair shawl with its rich border, and the darker red of the cloth in the bundle on the right. The painting therefore belongs to a large group of Stevens' work in which the India shawl with its vari-colored border is a common note. This interest in the shawl dates from the early part of Stevens' career. Again the artist finds pleasure in the problem of strong light in the foreground, a darkened room beyond, and a window giving a light area in the distance. In this he showed a similar interest to that of de Hoogh, Janssens and many other little Dutch masters. —L. E. R.

FRENCH MEDALS

AMONG the interesting gifts received this year is a collection of fifty-nine French medals. These were given by Mr. Theodore Francis Green, and were carefully selected from the large series at the "Monnaie de Paris" (French Mint) with the particular needs of the Mu-

seum and School in mind. The French Government, following the wise practice of previous years, has been instrumental in furthering the interest in art. In the field of medals it has purchased designs and dies from the best artists and used the facilities of the mint to produce the finest medals at a minimum of cost. This movement began with the Exposition of 1900, and since then the beautiful medals have been sold widely both in France and abroad.

The group of medals in the recent gift naturally divides itself into two parts. The older, totaling twenty-five examples, shows medals from dies of all periods, ranging from the time of Louis XII (1498-1515) to the Restoration (1814-1848). They show the crispness of modelling and the beauty of workmanship of the medal when first produced. This older work is often remarkable for fine lettering and distinguished composition. While differing in certain features from the work of today, these medals show the way the French artists were inspired by the Italian Renaissance medallic art, but expressed themselves in a truly national way, not equaling the source of inspiration.

The balance of the collection shows contemporary work. Through it runs a sense of design, mastery of technique and national expression which places the work of the French medallist in the first rank. Mrs. Gertrude V. Whitney in an article on "The End of America's Apprenticeship" (*Arts*



COMMEMORATIVE MEDALS

Gift of Mr. THEODORE FRANCIS GREEN, 1921

French, 19th century

and Decoration, vol. 13, 1920, p. 150) makes the claim that Augustus St. Gaudens was responsible for starting the new expression, as his medallions, exhibited in the Salon of 1880, showed the French possibilities of delicacy and subtlety until then unknown. It certainly should give us a sense of gratification that an American started the modern medallic art, but if this is so, it is equally true that the French have quite surpassed St. Gaudens and those who have succeeded him in this country, in bringing out the possibilities of design, and appreciating the possibilities of beauty in lettering. The French artists represented in this part of the collection include: A. Borrel, Louis Bottee, Jules Clément Chaplain, Marie-Alexandre Lucien Coudray, G. A. D. Crauk, Charles De George, Leon Deschamps, Alphée Dubois, Georges Dupré, J. B. Daniel-Dupuis, Etienne Exbrayat, Mlle. Genevieve Granger, Abel La Fleur, Henri Naudé, Auguste Jules Patey, J. Picaud, Charles Philippe Pillet, Georges Henri Pruh'homme, Louis Oscar Roty, Seraphin Emile Vernier, Frederic de Vernon and Ovid Yencesse.

In the same gallery is another case with the other Museum medals including the original Italian Renaissance medals and a group of those of American artists.

STILL LIFE

By ANNA S. FISHER

THE Rhode Island School of Design has received the painting, "The Orange Bowl," by Anna S. Fisher, as a gift under the terms of the Henry W. Ranger will. The source of this gift is a matter of interest to everyone, as it means so much to American art and artists. On Mr. Ranger's death it was found that he had left the bulk of his estate to the National Academy of Design and the Council, as Trustees, to invest the funds received, and to use the income for the purchase of superior paintings by American artists, which were shown in the Academy exhibitions. Mr. Ranger had strongly felt the desirability of developing the National Gallery



THE ORANGE BOWL by Anna S. Fisher
Gift of the TRUSTEES OF THE RANGER BEQUEST

at Washington; consequently he provided that the pictures which were purchased should be placed in the various Art institutions in the United States, as gifts, stipulating, however, that the National Gallery had the privilege of asking for their return to that institution permanently, any time during a period of five years beginning ten years after the death of the artist. If this privilege is not exercised, the painting becomes the permanent possession of the museum.

The painting of still life has long been a favorite pursuit with artists. It depends on the genius of the painter whether the result is crass realism or a grouping of masses which by their color and the composition give such tonal quality as to make the result a work of art. This marks the difference between a student and an artist. American painters such as William M. Chase, Emil Carlsen, Dines Carlsen, and Gari Melchers, to mention only four, have yielded to the joy of painting still life, and achieved great success. Miss Fisher, in her painting of "The Orange Bowl," shows

that she worthily merits a place with the best painters of still life in America.

NOTES OF THE SCHOOL

MR. BENSON'S APPOINTMENT.—The School of Design takes unusual pleasure in announcing that Mr. Frank W. Benson, N. A., has consented to assist in the Department of Freehand Drawing and Painting, coming from Boston once a month and giving the benefit of his large experience. The privilege of having such an eminent artist and sympathetic personality as an advisor is sure to prove a great stimulus to this department. Mr. Benson was a pupil of The School of the Museum of Fine Arts, Boston, and Academie Julien, Paris. He is represented in all the great art museums of the country, and has received awards in all the principal cities and in Paris.

MR. SHARMAN'S APPOINTMENT.—To carry on the work in the day classes formerly in charge of Miss Coxe, the School of Design has appointed Mr. John Sharman. He will come twice a week and have as his assistants Miss Anna Carmody and Miss Loretta Yale. Mr. Sharman was born in Providence, but studied art in the School of the Museum of Fine Arts, Boston, graduating in 1908. At the School he made an excellent record as a draughtsman. His postgraduate work was done in London and Paris. Mr. Sharman is a prominent member of the Boston group of artists, specializing in landscape.

A TRIBUTE TO THE MEMORY OF MISS COXE.—In the sudden death of Miss Mary B. W. Coxe, on October 16th, the art interests of the city have suffered a serious loss. As teacher in freehand drawing at the Rhode Island School of Design for several years, Miss Coxe endeared herself to many students, and to her associates in the School. No one who came in contact with her could fail to be impressed with her charm, her interest in her students, and her adherence to the highest ideals. She was a born teacher, with a genius for bringing out latent talent in her pupils.

She will be greatly missed by those who have worked with her at the School of Design. Her death closed a long and useful career. As a student Miss Coxe had as masters George De Forest Brush, Kenyon Cox, and Mr. William M. Chase. She also had the advantage of studying in Europe for several years. As a teacher she worked for years in the Albright Art School in Buffalo, and recently at the Rhode Island School of Design. In her long career she had many students in her charge, among the most noted being the academicians, John Carlson and Eugene Speicher, while many of the successful artists of the future will be able to say that they had the benefit of Miss Coxe's teaching.

NEW DAY COURSE IN YARN MANUFACTURING.—A new course in Cotton and Yarn Manufacturing, in its more fundamental and technical aspects, has been added as a part of the day course in the Department of Textile Design. The work will be given four hours a week, increasing in the second and third year. The school is already amply equipped with cotton machinery, and to this has now been added a set of woolen cards, a picker, mule and grinder, the gift of Mr. Jesse H. Metcalf. Mr. Thomas A. Armstrong has been engaged to give the instruction in this course, giving all his time, both day and evening.

TRAVELLING EXHIBITION.—The representative exhibition of the work of the School, under the auspices and management of the Federation of Arts, has just started on its circuit. It consists of twenty-eight sheets, and presents the work of about fifty students. It will be on tour for about two years, and will form part of a series of exhibitions by a few of the leading art schools of the country. It is encouraging to note that the work of this year compares very favorably with that shown in former exhibitions, in spite of the small numbers in the upper classes during the last three years, due to the war.

EXHIBITIONS FROM OCTOBER 1 TO JANUARY 1, 1922.

October 12—November 7—Annual Fall Exhibition of Contemporary American Paintings.

November 8—November 28—Armenian and Turkish Applied Art, lent by Miss Esther H. Greene.

November 8—December 6—Persian Art, including miniatures, wood carving, metal work, pottery and textiles.

November 29—December 6—American Paintings from the permanent collection of the Museum.

December 6—January 1—Contemporary American Wood-Block Prints.

December 6—January 1—Older European Art, including sculpture and paintings from Italy, Flanders and France.

FALL EXHIBITION.—The annual Fall Exhibition of Contemporary American Painting was on view from October 12th to November 7th. It was an unusual group of canvases, and distinguished for variety and quality. Among the canvases shown were "Boy and Angel" by Abbott H. Thayer, and "Eleanor, Joan and Anna" by George W. Bellows. The other artists represented were Wayman Adams, Frank W. Benson, Dines Carlsen, Bruce Crane, Charles H. Davis, Gertrude Fiske, Ben Foster, Maurice Fromkes, Daniel Garber, Robert Henri, Charles S. Hopkinson, William James, W. Sergeant Kendall, Louis Kronberg, Ernest Lawson, William C. Loring, Gari Melchers, Hobart Nichols, Burleigh Parkhurst, William Ritschel, Charles Rosen, W. Elmer Schofield, Howard E. Smith, Robert Spencer, Gardner Symons, Walter Ufer, Robert Vonnoh, Charles H. Woodbury, and Charles Morris Young.

"Art is the most sublime mission of man, since it is the exercise of thought which seeks to understand the world and to make the world understand."

—Auguste Rodin

THE LIBRARY

The notable gift of books, received from Mr. Robert W. Taft, includes the following:

Ballantyne, James—Life of David Roberts. 1866.

Bartolozzi, F. and others—Italian school of design. 1842.

Crowe, J. A. and Cavalcaselle, G. B.—Titian: his life and times. 1877.

Descriptive catalogue of the prints of Rembrandt, by an amateur. 1836.

Duplessis, Georges—Wonders of engraving. 1871.

Galerie du Musée de Napoleon, 11v. 1804—1828.

Hamerton, Philip Gilbert—An autobiography and a memoir by his wife. 1897.

Hamerton, Philip Gilbert, ed.—Portfolio. 13 v. 1870—1882.

Leicester, John Fleming — Catalogue of pictures, by British artists in the possession of Sir John Fleming Leicester, Bart.,—with historical and biographical notices by John Young. 1821.

Meteyard, Eliza — Life of Josiah Wedgwood. 2v. 1865.

Meyer, Julius — Antonio Allegri da Correggio. 1876.

Miles, Philip John—Catalogue of the pictures at Leigh Court, the seat of Philip John Miles, Esq., M. P., with historical and biographical notices by John Young. 1882.

Müntz, Eugene—Raphael, his life, works and times, from the French of Eugene Müntz, edited by Walter Armstrong. 1882.

Northcote, J. Spencer—Roma sotterranea. 2v. 1879.

Passavant, J. D.—Raphael of Urbino and his father Giovanni Santi. 1872.

Perkins, Charles C.—Tuscan sculpture. 2v. 1864.

Prime, William C.—Pottery and porcelain. 1878.

Scenografia dei piu celebri monumenti sacri e profani antichi e moderni di Roma e adiacenze disegnati dal vero e incisi dai piu distinti artisti. 1864.

Scott, Gilbert—Lectures on the rise and development of mediaeval architecture. 2v. 1879.

Society of painters in water colors—Gallery of the Society of painters in water colors. 1832.

Solly, N. Neal—Memoir of the life of David Cox. 1873.

Stirling, William—Velasquez and his works. 1855.

Stothert, James—French and Spanish painters. 1877.

Symonds, John Addington—Life of Benvenuto Cellini. 2v. 1888.

Thompson, Kate—Handbook to the public picture galleries of Europe. 1880.

Willshire, William Hughes—ancient prints. 2v., ed. 2. 1877.

The other accessions by gift or purchase will be printed in the next issue of the Bulletin.

ACCESSIONS AND GIFTS

SEPTEMBER 15 TO DECEMBER 15, 1921

Basketry

Piute water jar, American Indian, gift of Mrs. Jesse H. Metcalf.

Bone

Pie pinker carved from walrus bone, gift of Miss Edith H. Williston.

Ceramics

Chinese Lowestoft cup, XIX century, gift of Mr. Howard L. Clark.

One hundred and fifty-one fragments of Greek pottery, gift of Mr. C. M. Blegen.

Eleven examples of Rakka pottery, Persian, IX century, gift of Mr. Manton B. Metcalf.

Kutahia plate, Turkish, XVI century; two glazed wall tiles from Chehel Situm, Palace of the Forty Columns, at Ispahan, Persian, XVI century, Museum Appropriation.

Two cups and saucers, pink lustre, English Staffordshire, XIX century; jug, and bowl and cover, Peruvian, Post-Spanish, gift of Miss Ellen D. Sharpe.

Costume

Mexican serape, gift of Mrs. Jesse H. Metcalf.

Embroidered Kashmir jacket, XVIII century, Museum Appropriation.

Decorative Arts

Wall-paper frieze, French, late XVIII century, through Mr. Howard Chapin.

Drawings

Four drawings: *Gossips*, by George Cruikshank; *A Grisette*, by Constantin Guys; *Portrait of a Woman*, by Ottavio Leoni; *Southampton*, by J. M. W. Turner; gift of Mrs. Gustav Radeke.

Glass

Decanter, American, XVIII century, anonymous gift.

Horn

Spoon, Early American, gift of Miss Edith H. Williston.

Jewelry

Pair of enamelled gold ear-rings and locket, Turkish, XIX century, gift of Miss Sarah F. Greene.

Medals

Fifty-nine French medals, gift of Mr. Theodore Francis Green.

Metalwork

Two brass belts, Kurdish, gift of Miss Esther H. Greene.

Decorative bronze panel, French, Limoges, XIII century, anonymous gift.

Needlework

Embroidered linen scarf, Pennsylvania Dutch, anonymous gift.

English embroidery, XVIII century, gift of Miss Elizabeth M. Johnston.

Three Bulgarian embroidered scarfs; embroidered Turkish scarf; linen towel from Asia Minor, Yanina embroidery; embroidered kakemono by Shunkio Sen, Japanese, XVII century; gift of Miss Ellen D. Sharpe.

Paintings and Water-Colors

Oil painting, copy of Egyptian wall relief, anonymous gift.

Oil painting, *Portrait of a Young Girl*, by Cornelis de Vos; five Chinese paintings: *Landscape* attributed to Wang Wei, Tang Dynasty; *Portrait of a Priest* attributed to Kwan Hsin, Ming Dynasty; *Landscape* attributed to Ma Yüan, Sung Dynasty; *Buddha and Saints*, Mongolian; *Landscape* attributed to Kwan T'ung, Sung Dynasty; gift of Mr. Manton B. Metcalf.

Oil painting, *Portrait*, by William C. Loring, Museum Appropriation.

Two oil paintings, *A Spaniard*, by Glyn W. Philpot, and *Première Classe*, by Honoré Daumier; water-color, *The Bather*, by Auguste Renoir, gift of Mrs. Gustav Radeke.

Prints

Lithograph, *Female Studies*, by Arthur B. Davies, anonymous gift.

Three engravings: *Cain Killing Abel*, by Lucas van Leyden; *Horatius Cockles*, by Albrecht Altdorfer; *Prudence*, by Marcantonio Raimondi.

Five etchings: *Shepherdess Knitting*, *Woman Feeding Her Child*, and *Peasants Going to Work*, by Jean Francois Millet; *Landscape with Horseman*, by Charles E. Jacque; *A Rain Squall*, by William H. Drury. Three lithographs from *Le Charivari*, by Honoré Daumier. Woodcut: *St. Jerome in Penitence*, by Lucas Cranach the Elder. Museum Appropriation.

Sculpture

Chinese seal, Kylin lion of carved nephrite, XVII century, gift of Miss Jane W. Bucklin.

Carved wooden statuette of St. Roch, French, Louis XII, circa 1500; terra-cotta bust of a gentleman, Italian, early XVI century, School of Bologna; carved wooden polychromed triptych with painted wings, Flemish, early XVI century; *Madonna of the Annunciation*, stone, French, XV century. Museum Appropriation.

Bronze mask, *Man with the Broken Nose*,

by Auguste Rodin, from the Ionides Collection, gift of Mrs. Gustav Radeke.

Carved wood, *Vishnu and Two Attendants*, Indian; gift of Miss Ellen D. Sharpe.

Silver

Silver sugar bowl and cream pitcher, made by William Thomson, working in New York City, 1830, gift of Mr. Edward A. Greene.

Silver can, made by Daniel Rogers of Newport, 1753-1792, Museum Appropriation.

Leather jack with silver mount and shield, gift of Mrs. Gustav Radeke.

Textiles

Fourteen pieces of Persian, Spanish, French and Italian Textiles, Museum Appropriation.

Brocade maniple, Italian, XVII century, gift of Miss Ellen D. Sharpe.

Peruvian textile, Pre-Spanish, gift of Mrs. Gustav Radeke.

Wood Carving

Cedarwood card case, Indian, XIX century, gift of Mr. Edward A. Greene.

Walnut panel, French, XVI century, from the Bonaffé and Taylor Collections, Museum Appropriation.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe

OFFICERS

Mrs. GUSTAV RADEKE	.	.	President
THEODORE FRANCIS GREEN	.	.	Vice-President
G. ALDER BLUMER, M. D.	.	.	Secretary
STEPHEN O. METCALF	.	.	Treasurer

L. EARLE ROWE	.	.	Director
---------------	---	---	----------

MEMBERSHIP

Honorary Members

Governing Members for Life, who pay at one time
\$100.00

Annual Governing Members, who pay annual dues of
\$10.00

Annual Members, who pay annual dues of \$3.00

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. X

APRIL, 1922

No. 2



WHEN THE MORNING STARS SANG TOGETHER, AND
ALL THE SONS OF GOD SHOUTED FOR JOY

Plate from "Illustrations of the Book of Job" By WILLIAM BLAKE, 1757-1827

Gift of Mrs. JANE W. BRADLEY, in memory of Mr. CHARLES BRADLEY, 1922

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1922, by Rhode Island School of Design. All rights reserved.

BLAKE'S "BOOK OF JOB"

ENGLAND has produced a number of artists who have dealt with the superhuman and allegorical, but none have equalled in brilliancy William Blake, one of art's unique geniuses. Belonging to no set school, defying classification, developing his own method, and at times impatient of the restraint of convention, Blake flashes across the firmament of art like a bolt of lightning. His was not the ordinary mind or eye; rather he was so sensitive to impressions, so much a "seer of visions and a dreamer of dreams" that many have called him insane. Like other great men of genius, he did several things well, for he made serious contributions to the realm of poetry as well as that of art. In his day, Blake was misunderstood and neglected. Today, our museums treasure his works and rightly so, collectors vie with each other in the auction room for the possession of even his slightest sketch, and artists copy his style, though lacking his temperament or genius.

Blake has for us a peculiar interest, for Mrs. Jane W. Bradley has just given to the Rhode Island School of Design a copy of Blake's "Illustrations of the Book of Job," in memory of Mr. Charles Bradley. The volume is of unusual value, not only for its fine condition, but because it was John Linnell's own copy. The story of its origin is worth repeating. The artist had spent a life of struggle, and was but little appreciated. He cared more for his visions and their perpetuation in art, than for social contacts which might further interest in his work. The result was that only a few loyal supporters made it possible for him to carry on. The one who, as friend and patron, did most for him during the last eight years of his life was John Linnell of Collin's Farm, Hampstead. Blake had produced by 1823 a group of water-color illustrations to the Book of Job, which he had sold to Mr. Thomas Butts. These he borrowed and showed to Mr. Linnell who commissioned him to make a set of engravings. For this order another set of drawings was

made, and the twenty-one engravings published on March 8, 1825. Blake did the work while living at Fountains Court, the Strand, in London. The set of engravings, for which the artist was to receive £100, did not make an immediate success, and Mr. Linnell quietly gave him an additional £50. This patron, therefore, had a great deal to do with their production, and it is a pleasure to know that the copy which had been his is now in the permanent collection of the School of Design.

Blake found in the story of Job the inspiration he liked, and the greatest range for his imagination. It offered the thread of action which appealed to him, namely a departure from faith and a return to it. The successful result he achieved is, undoubtedly, due to his peculiar genius about which he says, "You have only to work up imagination to the state of vision, and the thing is done." Perhaps never has there been an artist whose power of delineation or accuracy of line depended so much on the clearness of his vision. The truth of this is seen in those parts of the "Book of Job" which do not do him justice. It is interesting to note that Linnell brought to his attention some of the early Italian wood-engravings, which not only greatly interested the artist, but influenced his style in this, his last work.

As interpretations of the "Book of Job," his illustrations stand unique, partly because of Blake's superior religious exaltation, and partly because of his genius as an engraver. For these reasons they should occupy an important place in our consideration of art.

—L. E. R.

"I KNOW MY LOUVRE"

IN Sensier's book on Jean Francois Millet, we find the painter exclaiming, with a feeling of pride, "I know my Louvre." It was not the physical building, with its important historical associations, which he knew so intimately, but rather its contents, that vast accumulation of the world's treasures of art of the best periods. Even more

than the paintings and sculpture themselves, the Louvre meant to Millet, not the history of art, but the inspiration and vision which these works of art afforded. He did not come to this knowledge with a single visit, but his biographers repeatedly dwell upon the fact that, during the period of his Paris residence, he haunted the galleries, for, as he says, "The Louvre bewitched me." One may say that, as an artist, he was unusually sensitive to the message of art; but quite apart from this, he made a conscious effort to broaden his acquaintance with worth-while art, and was abundantly rewarded.

There is in his experience something for each of us, whether we are artists or not. We may not have the Louvre within daily reach, but we do have a Museum that seeks to bring to us the best that is obtainable. Most American museums are not, as they have sometimes been called, "cold-storage warehouses of works of art," but functioning collections, emphasizing quality in art, and giving their message to those who care to hear. One visit will not reveal the possibilities, but only a constant acquaintance with objects on exhibition. We need art in our development as much as we do religion, or literature, or music; and the world becomes much richer, and our comprehension of its beauties much enhanced when we develop our powers of appreciation.

Do you know your Museum of Art to any such degree as Millet? Have you made it so much a part of your life that it remains a constant source of joy and inspiration? If not, you have missed something worth while. Artists are gifted people who are supersensitive to beauty in Nature, either literal or abstract. Why not give them as much of a chance as the poet, the musician, and the clergyman? Do not think that it does not matter or does not enrich one's life. Quite apart from the inner awakening of the soul to the sense of beauty, art influences our whole life. The clothes we wear, the way we dress, the surroundings in our homes, even our attitude towards our

business is influenced by the degree of our acquaintance with art. We speak of a person's having good taste when we mean a superior understanding of the refinements of art. Not all artists are great, and the degree of their success depends on their inner vision, rather than on their technique. The place where this is to be seen by the public at large is the art museum. Here, at leisure, you, as an interested visitor, like Millet, may find the larger art consciousness stirred, your eyes opened, and your outlook on life broadened precisely to the degree that you allow it. The collections are not static, but constantly changing and growing. For this reason, if for no other, you ought to make frequent visits to the museum.

Please note the possessive pronoun in Millet's phrase. It is the real expressive word in the whole. Millet knew that the Louvre belonged to him in two senses. In the first place, as a French citizen, he actually was a part-owner, though in a very small degree, of the physical building and its contents. But we have noted the much broader way in which he had made the Louvre his own.

How can we do it? By visiting our Museum constantly, seeing its special and permanent collections, attending its receptions, taking advantage of its lectures and Sunday afternoon talks, and by taking the same pride in its growth and success that we do in our home or business. In some cities, the art museum is recognized as one of its greatest assets, and no visitor is allowed to leave without being shown it. Do we do this? If we did, we would soon come to know our museum. Have the pleasure of having a share in its growth, and make the message of the things it has, a part of our life, looking forward to the larger museum of the future, and the more important message it can then give. Remember our art museum is an indication to the world of our civic pride and our understanding of the beautiful. Therefore, let us try for that knowledge that will enable us to say, with Millet, "I know my museum."

A CHINESE LANDSCAPE
 ATTRIBUTED TO
 MA YÜAN

TO the Occidental, the Far East has always been more or less of a mystery. A language peculiarly difficult for the Western mind to conquer and a civilization fundamentally alien have seemed to build an invincible spiritual barrier. Since the opening up of commerce between the East and the West in the nineteenth century, however, each decade has witnessed an increased understanding, and nothing has contributed to this result more effectively than the Occidental's developing knowledge of Oriental art. Saturated with symbolism, it is an art which is an open window to a subtle people's philosophy of life. Nor is there any phase of Oriental art fuller of self-revelation than that of painting, and landscape painting in particular, not only because of its direct symbolism of the basic principles underlying the Oriental's philosophical explanation of the universe, but because the artist by means of his interpretative studies of nature seeks to render in a pictorial impression the landscape's spiritual significance.

The Chinese word for "landscape" is, in exact translation, "mountain and water picture." The mountain with its envelope of clouds represents the earthly principle, the *yin*, as opposed to the humid principle of vapor, the *ya*. The Chinese are the greatest painters of mountains in the world. No Western painter has ever been able to attain the breadth and magnitude of motive, the dominating grandeur, the sublime serenity of the Oriental conceptions. Man is not the centre of the universe as he is to the Occidental, but rather does he take his place as one manifestation of the multiplicity of forms in which the creative principle delights to express itself. To the Chinese painter, landscape is never merely a background for human figures; nor does he use the beauties of nature as a mirror of man's moods. Rather does he seek to

penetrate to the soul of natural phenomena, to become one with it, and in his art to express its essential spirit. The material world is for him only the visible covering of a deeper reality. This mystic absorption in his subject, this largeness and breadth of vision, this spiritual profundity, is the reason why the Chinese artist has been able to express with a few dexterous brushstrokes of restrained color a sense of sublimity intensely affecting. The Oriental painter is always an impressionist; he suggests, and leaves it for the spectator's imagination to complete the picture. This makes his work endlessly intriguing. He lures the spectator into his dream world until he too is a dreamer and a creator of beauty. And this is the secret of the greatest art.

Landscape art reached its culmination in the Sung Dynasty, 960-1260 A. D. To the artists of the Sung age, the forms of nature were "felt in the blood, and felt along the heart," and mountain and cataract haunted them like a passion. Not until the "paysage intime" of the XIXth century, did European painters arrive at such intimacy with nature. The Rhode Island School of Design is fortunate in possessing a landscape attributed to one of the very greatest of the Sung artists, Ma-Yüan, who lived at the end of the XIIth and the beginning of the XIIIth centuries. The landscape is a kakemono, or hanging scroll, about a yard and a half high. Gigantic pinnacles, whose bases are hid in mists and whose precipitous sides are tufted with stiff, sturdy trees, rear themselves into a clear sky. A thin ribbon of water—a distant mountain stream—is seen threading a deep gorge or valley, to appear again in all its raging and impetuous fury in the immediate foreground. The stream is here spanned by a rustic bridge over which two tiny human figures are crossing, perhaps to join another tiny human figure that looks out, wrapt in contemplation of the scenery, from the balcony of a small house. At the right, two large twisted pine-trees spring from the foreground rocks.

The audacious peaks that seem striving to thrust themselves through the roof of the sky, the pines twisted into grotesque shapes by the elements but defiantly holding to the craggy rocks, the tumultuous mountain torrent, create an impression of intense energy. This is balanced by the sense of space, which brings a feeling of serenity and calm. In looking at the painting, one inevitably takes one's place with the tiny human figure on the balcony, and is halted by a vision of the astounding grandeur of the natural world.

Chinese landscape painting is divided into the Northern School and the Southern School, according to whether greater emphasis is laid upon strength and grandeur, or upon beauty and grace. The character of the brushstrokes affected by the two schools in rendering mountain outlines is one of the chief distinctions between the styles. Sharp, precise lines marked the paintings of the Northern School; lines "wrinkled like tangled hemp fibre" or "the veins of a lotus leaf" lent themselves to the portrayal of the delicate beauties delighted in by the Southern School. Artists did not confine themselves exclusively to a particular school, but used the style of the North or the South according to which seemed best suited to express their conceptions. Some painters, holding allegiance to neither school, combined the qualities of both. Among these was Ma-Yüan. In his restrained use of color and loftiness of motive he is classed with the Southern School; but his vigor, the energy of his brushwork, his intense virility, associate him with the Northern School. In the painting of this master we get a landscape which ably represents the art of the age of Sung, the landscape art which Laurence Binyon calls "the greatest school of landscape which the world has seen."

—M. A. B.

"Art is the individual expression of an individual way of seeing, feeling and adapting nature."

—*Selwyn Image*



MOUNTAIN LANDSCAPE

Attributed to Ma-Yuan, Chinese. Sung Dynasty
Museum Appropriation, 1918

AN ITALIAN CASSONE

IN one of Savonarola's sermons is an arraignment of the young women of Florence and their extravagance for decorated cassoni. That there was justification for his criticism of this interest is shown by the very large place taken by the cassone in the history of Italian furniture, and its many forms and methods of decoration. Carving, painting, inlaying and other kinds of work lent interest and richness to the chests which were so popular.

The Museum has recently purchased an excellent cassone of the earlier period, which is more restrained and simple than the later ones. It has been acquired from

the Museum Appropriation of 1921. This marriage coffer is of walnut, with a formal symmetrical design in gilded pastiglia or gesso. The design on the front has three divisions, in the centre of which is an eight-leaved medallion with a formal arrangement of two animals facing each other, with heads turned to the front. Between them is a tree, while flowers and foliage fill up the rest of the area. Dragon-forms with intertwined necks fill up the spandrels of the rectangles containing the medallions. These rectangles are framed with panels filled with birds and scrolled vines. Separating these rectangles in the centre are two shields with effaced heraldic designs, and the wave pattern used so frequently in Renaissance times, and after the classical model. Each end of the cassone has a shield with effaced design in a rondo. This is in the centre of an eight-lobed medallion, each lobe being filled with a rosette. These large medallions are framed by panels of formal geometric patterns. All of this design is modelled in relief in the gesso, but the relief softened and kept flat, keeping in mind the all-over decorative effect. The details are punched in the gesso with stamps similar to those used on the early paintings, especially those of the Sieneese School. The design is similar in many respects to those which appear in thirteenth-century textiles or before.

The method of gesso work as applied to chests and panels is described by Cennino Cennini ("The Art of the Old Masters as told by Cennino Cennini," translated by Mrs. C. J. Herringham). Gesso is burnt gypsum or "plaster of Paris," and the Italian artist used it in many ways, as an underground for painting, or a modelling substance as in the chest under discussion.

In date, the new acquisition may possibly go back to the latter part of the fourteenth century, and this is perhaps supported by the relation of the design to textile patterns, as has been noted. But it is safer to put it in the early part of the fifteenth century, for the traditions of technique and design persisted far into that period.

The cassone may be compared to several others, including one in Fenway Court, Boston, and one in the Metropolitan Museum. The closest parallel at hand is the marriage coffer No. 247-1894 in the Victoria and Albert Museum in London (see *Magazine of Fine Arts*, vol. 1, 1905-06, p. 190).

If there were enough left of the details on the shields it might be possible to know the name of the family for whom it was made, but that is out of the question. It is known, however, to have come from one of the castles of the Baglione family in Umbria.



CASSONE OR MARRIAGE CHEST

Italian, Early 15th century

Museum Appropriation, 1921



THE OLD WIND-MILL

by Jules Dupré (French, 1812-1896)

Bequest of AUSTIN H. KING, 1922

AUSTIN H. KING BEQUEST

IT is interesting to note the way in which works of art find their way to our public museums. Collectors are led by many reasons to place their treasures where they will do the most good. Perhaps it is the fear of dispersal, or neglect by uninterested relatives, possibly it is their interest in showing examples of their connoisseurship, or better still, it may be the very laudable desire to have a share, large or small, in the growth of the public art museum. The latest bequest to the Rhode Island School of Design is that of Mr. Austin H. King, and included nine oil paintings, and six Chinese water-colors. The paintings make a group of wide interest. The most important is the charming "Old Windmill," by Jules Dupré (1812-1896). The artist was fond of low horizon lines, luminous skies, and the picturesque country-side. The scene is doubtless not far from the Oise River, on the banks of which

was his home. His debt of inspiration to Hobbema and Ruysdael is evident in this painting as in other work, and likewise his sympathy with what has been called "personal landscape." It was the genius of the Dutch to express the soul of the landscape before them, and Dupré voiced the same feeling for the French School of 1830, with the other well-known artists. Dupré was also fond of trees and cows, and the second example by him, is evidence of this interest.

Charles Émile Jacque (1813-1894) found his chief delight in representing sheep, pigs, hens and other denizens of the barn-yard. The example by him in the King bequest shows a group of sheep and hens in a stable.

Carleton Wiggins (1848-), a well-known American artist, is represented by an example of his work "Winter Evening in France," which is dated 1882.

The other paintings include "The Apothecary Shop," by Adophe François Grison (1845-) of the French School, and "Owl Critics," by William H. Beard (1825-

1900); "After the Shower," by E. M. Banister (1828-1901), and "Fruit and Flowers," by Edward C. Leavitt (1842-1904). The six Chinese water-colors are costume studies by Piu Ou Qua, and are of the Ching Dynasty.

MARY MAGDALEN

Attributed to SIMONE MARTINI

THE Museum acquired last summer a fine example of Sienese XIV century painting which is attributed to Simone Martini. The panel represents Mary Magdalen. It is painted in tempera on wood.

Sienese painting in the XIV century was distinguished for its beauty, its religious fervor, its emphasis on flowing line and color, and for its continued use of certain of the Byzantine features, such as the gold backgrounds and the incised details on dress, nimbi and backgrounds. It stood apart from the rest of Italian painting, not seeking for naturalistic representation, but striving for a mystical abstraction which has been noted by every critic, and by them compared to a similar tendency in Oriental art.

Petrarch held two artists of his time to be superior to the rest in achievement. These were Giotto and Simone Martini. The latter artist was born in Siena in 1283, worked under Duccio, painted in Siena, Pisa, Orvieto, Assisi and Avignon, and died in the last city in 1344. His claims to superiority among his fellows lie in his handling of color, the drawing, the wonderful treatment of the drapery, and the strange appeal of the beauty of features. He worked both in fresco, and in tempera on wooden panels. He was, in his panel pictures, more successful in his simple figures against a gold background.

The newly-acquired panel in the museum shows Mary Magdalen, half-length, facing the spectator and holding her pot of precious ointment. The rich red robe with its delicately patterned border in gold, the dress of the same color, and the blue-green lining of the robe are handled with the



MARY MAGDALEN by Simone Martini? Italian, 1283-1344

Museum Appropriation, 1921

genius of a master. The incised details of the background are in the approved manner of the period. The gold work is characteristically warmed up by the underpainting of Armenian bole. The flesh has the cool, greenish shade which is likewise a feature of the work from Siena in the XIV century. The face is delicately modelled, and in its sweetness and delicacy compares favorably with other examples of Simone's work. So striking is the parallel that the panel is certainly of his school and made directly under his influence, if not by the master himself.

THE LIBRARY

Among the accessions since October 1921, by gift and purchase, are the following:

Audsley, G. A. and Bowes, James Lord—*Keramic art of Japan.* 1875.

Baer, Joseph—*Codices manuscripti: Incunabula xylographica et typographica.* 1921.

Baldinucci, Florent and others—*Sculptura Historico Technica.* ed. 4. 1770.

Baum, Julius—*Gotische Bildwerke Schwabens.* 1921.

Belcher, John and Macartney, Mervyn E. *Later renaissance architecture in England.* 1921.

Beringer, Jos. Aug.—*Trübner, des Meister Gemälde.* 1917.

Biddle, Edward and Fielding, Mantle—*Life and works of Thomas Sully.* 1921.

Binyon, Laurence and Arnold, T. W. — *Court painters of the Grand Moguls.* 1921.

Binyon, Laurence—*The flight of the dragon.* 1914.

Birdwood, George C. M.—*Industrial arts of India.* 1880.

Bode, Wilhelm von—*Italian renaissance furniture.* 1921.

Bolton, E. S., and Johnston, E. J.—*American samplers.* 1921.

Boston museum of fine arts—*Catalogue of paintings.* 1921.

Byne, A., and Stapley, M.—*Spanish interiors and furniture.* 1921.

Cary, Elisabeth Luther—*Honoré Daumier* 1907.

Chavannes, E., and Petrucci, R.—*Ars Asiatica, La peinture Chinoise.* v.1. 1914.

Cohn, William—*Indische Plastik.* 1921.

Crane, Walter—*First of May.* n. d.

Dodgson, Campbell—*Etchings of Charles Meryon.* 1921.

Duschesne, Jean, comp.—*Musée français.* 4v. n. d.

Dulac, Edmund—*Edmund Dulac's picture book.* n. d.

Fecheimer, Hedwig—*Kleinplastik der Ägypter.* 1921. *Die Kunst des Ostens,* No. 3.

Fischer, Otto—*Chinesische Landschaft-Malerei.* 1921.

French, H. W.—*Art and artists in Connecticut.* 1879.

Getty, A.—*Gods of northern Buddhism.* 1914.

Glaser, Curt—*Die Kunst Ostasiens.* ed. 2. 1920.

Grünwedel, Albert—*Alt-Kutscha.* 1920.

Hawes, Harriet Boyd and others—*Vasiliki and other prehistoric sites on the Isthmus of Hierapetra, Crete.* 1908.

Heller, Joseph—*Geschichte der Holzschneidekunst.* 1823.

Hool, G. A., and Johnson, N. C. — *Handbook of building construction.* 2 v. 1920.

Hubbard, M., and Peck, E.—*National costumes of the Slavic peoples.* 1920.

Justi, Carl—*Diego Velasquez and his times.* 1889.

Kummel, Otto—*Die Kunst Ostasiens.* 1921.
London, Victoria and Albert museum—*Catalogue of textiles from burying grounds in Egypt.* 1920.

Mallon, Paul—*Collection Paul Mallon, decrite par Gaston Migeon.* 2v. n. d.

Malory, Thomas—*Romance of King Arthur,* abridged by Alfred W. Pollard, illustrated by Arthur Rackham. 1920.

Marle, Raimond von—*Simone Martini.* 1920.

Michel, Émile—*Rembrandt, his life, his work and his times.* 2v. 1894.

Morgan, John Hill — *Early American painters.* 1921.

Newcomb, Rexford—*The volute in architecture.* 1921.

Nutting, Wallace—*Furniture of the pilgrim century, 1620-1720.* 1921.

Pond, Dewitt Clinton — *Engineering for architects.* 1915.

Post, Chandler Rathfon — *History of European and American sculpture.* 2v. 1921.

Rivière, Henri—*La céramique dans l'art d'Extremê-Orient.* in 4v. v.1. n. d.

Roberson, Charles L. — *Historical rooms from the manor houses of England.* n. d.

Roussel, Jules—Vitreaux du XII^{me}. au XVI^{me}. siecle. n. d. v. 2.

Royal gallery of British art. n. d.

Saint, L. B., and Arnold, Hugh—Stained glass of the middle ages in England and France. 1913.

Schrubring, Paul — Cassoni: Truhen und Truhenbilden der Italienischen Frührenaissance. 2v. n. d.

Smith, S. C. Kaines—Greek art and national life. 1914.

Smith, Vincent A.—History of fine art in India and Ceylon. 1911.

Stradonitz, R. K. von—Über Copien einer Frauenstatue aus der Zeit der Phidias. 1897.

Thoms, P. P.—Ancient Chinese vases of the Shang Dynasty. 1851.

Tipping, H. Avray—Grinling Gibbons and the woodwork of his age. 1914.

Valentiner, W. R.—Frans Hals. 1921.

Valentiner, W. R.—Rembrandt. 1921.

Vernon gallery of British art. 2v. n. d.

Wright, Willard—Modern painting. 1915.
—M. S. P.

The list of books in the very important gift of Mrs. Jane W. Bradley will be printed in the next issue of the Bulletin.

STORY HOURS FOR CHILDREN

Following the practice of other years the School of Design has offered a series of illustrated story-hours for children and their friends. These were given by Mrs. Mary Shakespeare Puech, and dealt with such fascinating subjects as, "Rustam, the Persian Hero," "A Florentine Christmas," "The Empress and the Silkworm," and "The Boy and the Carp." Mrs. Puech carried her hearers far afield, with her doughty warriors of Persia, her picture of Florence in the day of its glory, and the peculiar spell which haunts the Far East, in China and Japan. The series this year seem to have been most successful, thanks to Mrs. Puech's genius for story-telling and her careful planning to relate the stories directly to objects then on view in the Museum.

EXHIBITIONS FROM JANUARY

10TH TO APRIL 1st, 1922.

January 10th—January 29th—Paintings by Russell Cheney. Textile Designs and Fabrics, assembled by the Art Alliance of America, and circulated by the American Federation of Arts.

February 3rd—February 26th—Paintings of the West by seventeen well-known artists. Etchings, dry-points and Aquatints by George Elbert Burr. Circulated by the American Federation of Arts.

March 3rd—March 28th—Chinese Paintings and Sculpture of the T'ang and Sung Dynasties. Recent Gifts and Loans of European and American Paintings.

ACCESSIONS AND GIFTS

DECEMBER 15, 1921, TO MARCH 15, 1922.

Basketry

Two grass pockets, Hawaiian, 19th century, anonymous gift.

Ceramics

Pie-dish, Pennsylvania German, sgraffito slip ware, made by John Laidy about 1800, anonymous gift.

Chinese Lowestoft sugar bowl, coffee pot and tea-caddy, and Peruvian jug, anonymous gift.

Akkadian vase, about 2500 B. C., gift of Mr. Joseph Brummer.

Black basalt coffee-pot, creamer, sugar-bowl, tea-pot, bowl and saucer, English, XVIII century, bequest of Miss Edith Knight.

Purple-lustre mug, English, XVIII century, gift of Miss Ellen D. Sharpe.

Drawings

Pencil drawing by William Strang, anonymous gift.

Charcoal drawing by Jean François Millet, gift of Mrs. Gustav Radeke.

Glass

Wine-glass, American, about 1800, gift of Mrs. Murray S. Danforth.

Jewelry

Chinese kingfisher-feather silver pin, gift of Mr. Theodore Francis Green.

Gold ear-ring, Graeco-Roman, and gold and silver pin, Greek, II century, gift of Ostby and Barton Co., in memory of Englehardt Cornelius Ostby.

Numismatics

Medal in honor of Gen. U. S. Grant, 1868, made by Hugues Bovy, gift of Mr. Howard L. Clark.

Paintings and Water-Colors

Nine oil paintings: *Cattle at Rest* and *The Old Windmill* by Jules Dupré; *Sheep at Rest* by Charles E. Jacque; *The Apothecary Shop*, by Adolphe François Grison; *Owl Critics*, by William H. Beard; *After the Shower*, by E. M. Bannister; *Winter Evening in France*, by Carleton Wiggins; *Fruit and Flowers*, by Edward C. Leavitt; six water-colors, by Piu Ou Qua. Bequest of Mr. Austin H. King.

Chinese kakemono, *Flutist on Water-Butt*, attributed to Yen-Tzu-Ping, Sung Dynasty; predella, Italian, XIV century, *St. John led off to Martyrdom*, attributed to Taddeo Gaddi; gift of Mr. Manton B. Metcalf.

Two water-colors: *The Simplon*, by John Singer Sargent and *Glencoe*, by J. M. W. Turner; gift of Mrs. Gustav Radeke.

Prints

Three wood-block color prints: *Torcello*, by Margaret Patterson; *The Sandias*, by Gustave Baumann; *Pavlova-Gavotte*, by Florence Wyman Ivins; anonymous gift.

Engraving: *Founders of the Barbizon School*, by S. Ferris; bequest of Mr. Austin H. King.

Color lithograph, *Studies in the Nude*, by Arthur B. Davies; gift of the Montross Galleries, New York.

Wood-block color print, *High Skies*, by Frances H. Gearhart; gift of Mr. Scott A. Smith.

Sculpture

Fragment of grave-relief, Pentelic marble. Greek IV century B. C., anonymous gift.

Fragment of Egyptian wall relief, head of Queen Nefertiti, 1383-1365 B. C., gift of Mr. Arnold B. Chace.

Silver

Sugar bowl and creamer, made by G. Baker, Providence, about 1825; gift of Miss Fanny Fiske Hasbrouck.

Watch, English, 1840, gift of Mr. Henry Salomon.

Stencils

Fourteen stencils, Japanese, XIX century, gift of Mrs. Henry D. Sharpe.

Snuff Boxes

Thirty-eight painted papier mâché, enamel and metal snuff and patch boxes, bequest of Miss Edith Knight.

Textiles

Italian cut velvet, chasuble back, XV-XVI century; tie-dyed scarf from Central India, XIX century; cut-velvet, Chinese, Ching Dynasty; anonymous gift.

Collection of twenty-eight Burmese, Central African and South Sea Island textiles, anonymous gift.

Square of hand-woven linen, Chinese, XIX century, gift of Mrs. Walter L. Burt.

—

"To arouse the powers of enjoyment, of abandonment to beauty as an end in itself, is the legitimate aim of art. If we look at pictures to understand, it is that thus we may come to enjoy them. It has been said that there has come upon art something of excessive earnestness and effort, out of harmony with its spirit."

—R. C. Witt

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe

OFFICERS

Mrs. GUSTAV RADEKE	President
THEODORE FRANCIS GREEN	Vice-President
G. ALDER BLUMER, M. D.	Secretary
STEPHEN O. METCALF	Treasurer
<hr/>	
L. EARLE ROWE	Director

TRUSTEES

Term expiring 1927	WILLIAM L. HODGMAN, SYDNEY R. BURLEIGH
Term expiring 1926	WILLIAM T. ALDRICH, HENRY D. SHARPE
Term expiring 1925	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1924	HOWARD L. CLARK, THEODORE FRANCIS GREEN
Term expiring 1923	Miss LIDA SHAW KING, G. ALDER BLUMER, M. D.
Term expiring 1922	HOWARD HOPPIN, HARALD W. OSTBY

EX-OFFICIO

His Excellency Governor EMERY J. SAN SOUCI
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O. WINSLOW
President of Brown University, WILLIAM H. P. FAUNCE
Professor JOHN FRANCIS GREENE, of Brown University
E. CHARLES FRANCIS, of State Board of Education
Judge FREDERICK RUECKERT, of State Board of Education
Librarian of Providence Public Library, WILLIAM E. FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time
\$100.00
Annual Governing Members, who pay annual dues of
\$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 4,850 volumes, 16,442 mounted photographs and reproductions, 3,596 lantern slides, and about 3,460 postcards. During the months of June, July and August the library is closed.

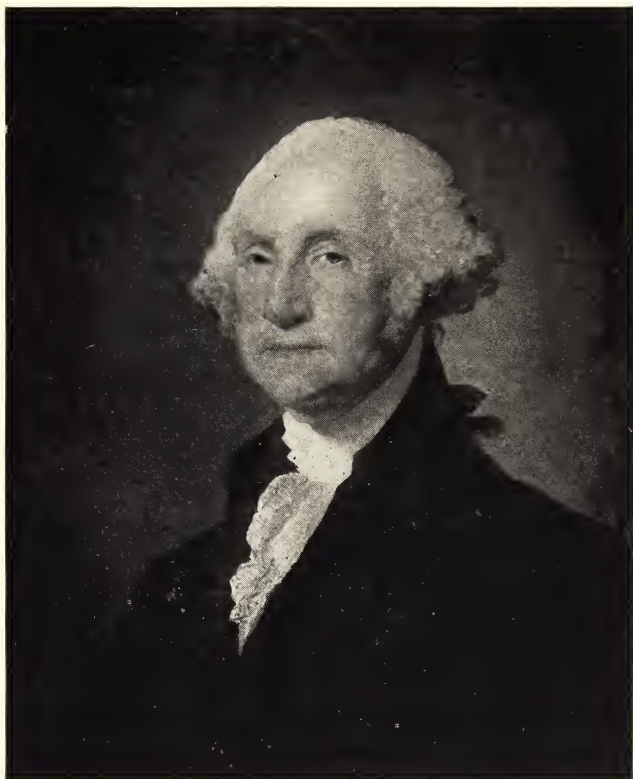
Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. X

JULY, 1922

No. 3



GEORGE WASHINGTON

by Gilbert Stuart

Acquired by public subscription 1922

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island,
under the Act of August 24, 1912.

Copyright, 1922, by Rhode Island School of Design. All rights reserved.

STUART'S PORTRAIT OF WASHINGTON

GEORGE WASHINGTON shares with Abraham Lincoln the distinction of being the best known American. This is due in both cases to their services to their country, their personal qualities, appreciated in their own generation and ever since, and to the number of existing portraits. In the case of Lincoln these are photographs, while in that of Washington they are paintings and sculpture. The list of artists who painted the First President is a long one, and includes Wm. Dunlap, Robert Fulton, Charles Wilson Peale, Robert Edge Pine, Archibald Robertson, James Sharples, Gilbert Stuart, John Trumbull and Joseph Wright. Houdon and Guisepe Ceracchi made busts of him. Washington's personal feeling towards the wide desire for his portraits is voiced in a note he sent to Judge Hopkinson in 1785, which reads, "I am so hackneyed to the touches of the painter's pencil that I am now altogether at their beck, and sit 'like Patience on a monument' while they are delineating the lines of my face. It is a proof, among many others, of what habit and custom may accomplish; at first I was as impatient at the request, and as restive under the operation as a colt is under the saddle; next time I submitted very reluctantly, but with less flouncing! Now no dray-horse moves more readily to his thill than I to the painter's chair." (The Republican Court, by R. W. Griswold, 1855.)

Of the painters mentioned above, the one with the greatest ability was Gilbert Stuart. His genius was acknowledged in his own day, and since then no American has rivalled him in portraiture. Stuart returned to America in 1792 after brilliant successes in England and Ireland, with the intention of painting Washington's portrait. In 1795 he had his wish. He was able at different times to paint three portraits of Washington from life. The first

was not successful and was destroyed by the artist; the second, a full-length, was painted for the Marquis of Lansdowne, and replicas of this portrait by Stuart were ordered by the General Assembly of the State of Rhode Island in February, 1880. These are now treasured in the State Houses in Providence and Newport. The third portrait, the famous "Athe-neum" head, now in the Boston Museum of Fine Arts, was purposely left unfinished in order that it might remain in his studio, and be used for the purpose of making replicas. This portrait was painted in Stuart's studio in Germantown, Philadelphia. Washington made a strong impression on the artist, and Stuart said of him that "he never saw in any man such large eye-sockets, or such breadth of nose and forehead between the eyes, and that he read there the evidence of the strongest passions possible to human nature." That there were many replicas of this head is true, but it is equally true that some are much superior to the others in quality. One of the four finest is the portrait of Washington which was painted for Jonathan Mason of Boston, and which has just been acquired from his descendants by public subscription for the Museum.

Exception to the importance of this example might be taken on the ground that it is a replica. There is a decided difference between a copy by someone else and a replica by the artist. The latter is a true example of his work, executed with full expression of technical skill and sympathetic interpretation, subject of course to the mood of the artist at the time when the portrait is made.

It certainly adds to the interest of the portrait to know something of the man for whom it was painted, for he was an important factor in Stuart's career. Jonathan Mason was born in Boston in 1756 and became one of Massachusetts' best known lawyers and statesmen. He served both his state and nation, and it was while

he was in the United States Senate that he met Stuart, and became his patron. It was about 1805 that the order for the Washington portrait was doubtless given, but whether it was painted in Philadelphia or Boston, cannot at the moment be said. It was at Mr. Mason's suggestion that Stuart moved to Boston, where his remarkable success continued.

The newly acquired portrait in the Museum is interesting from a technical point of view. It is in remarkable condition, never having lost its finishing treatment with glazes. In this respect it is a superior example of Stuart's method. This has been so completely dealt with in this publication (see the *Bulletin* for October 1914, vol. 2, No. 4, and January 1915, vol. 3, No. 1) that it is needless to repeat it here. The portrait is brilliant and forceful, and the words of Washington Allston apply to it as they do to the original study from life, "Well is Stuart's ambition justified—the sublime head he has left us, a nobler personification of wisdom and goodness, reposing in the majesty of a serene countenance, is not to be found on canvas."

In Stuart, Rhode Island gave to the nation her most brilliant portrait painter and it will be a matter of constant gratification that so fine an example of his work has found a permanent home in the Museum, where it can bear silent tribute to the genius from our own South County.

—L. E. B.

A CHINESE PRIEST OF THE T'ANG DYNASTY

AMONG the purchases with the Museum Appropriation in 1921 was a terra-cotta statuette, thirty-three inches in height, of a Chinese priest of the T'ang Dynasty (618-960 A. D.). Not only is the statuette an excellent example of the larger mortuary figures of the period, but it belongs to a group of important monuments, for on the centre of the high cap



Mortuary Statuette of a Priest
Chinese T'ang Dynasty
Museum Appropriation 1921

in front is a bird in low relief. This is represented as flying downwards, with wings widespread. At present the examples of sculpture with this ornament on the hats are quite limited. Hamilton Bell (*Art in America*, vol. 1, 1913, p. 134) has mentioned four, two of which are in the Field Museum of Natural History in Chicago in the Buckingham Collection, one is in the Metropolitan Museum of Art, and the fourth is in private hands. Dr. Berth-

old Laufer and Mr. Bell have both discussed these figures, especially dealing with the bird and its possible relation to the Christian dove of peace. It will doubtless increase our interest in the statuette in the Museum if some of the points mentioned are repeated here.

The question is a fascinating one, for it brings into discussion the chapter of history dealing with the Nestorians in China. These followers of Nestorius, Patriarch of Syria, were driven from the Church in 431, went first to Edessa, and then in 489, because of persecution there, went east to Persia and China, arriving in Shensi province in A. D. 635. Near Singan Fu, in Shensi, in 1625, there was discovered a granite stela bearing the date of A. D. 781. The inscription on it supplies interesting details of the progress made by Nestorian Christians in the Middle Kingdom. They suffered persecution in China at various times, of which the most effective must have been in 845, when the Emperor Wu T'sung of the T'ang Dynasty issued the following edict, "as for the religions of foreign nations, let the men who teach them, as well as those of Ta Tsin (Christ) - - - be required to resume the ways of ordinary life and their unsubstantial talkings no more be heard." The Nestorians survived even this blow to some degree, for scattered groups lived in China for years, even as late as Marco Polo, who in the thirteenth century found them at Kashgar, Samarcand, and Peking.

The exact shade of difference in dress assumed by the Chinese Nestorians remains to be worked out, but the priests who are represented, as in the example in the Museum, have a dress which is characteristic of the T'ang Dynasty, while the high cap is likewise a well-known feature. The real interest centers in the bird. The temptation is great to see in it the dove, symbolic of the Holy Ghost, and both authors noted have called attention to the importance of this in the Nestorian faith. One certainly would like to see direct evi-

dence in our statuette of this interesting chapter of Christianity in the T'ang period.

Apart from its possible connection with the Nestorian Christians, the statuette illustrates the dignity and simplicity of T'ang plastic art. Traces of red and green paint are to be seen as well as the white priming.

Whether it was found in Honan or Shensi province cannot be determined, but it certainly is Middle Kingdom work, and there is some probability that it came from Shensi. This would be all the more likely if it was fully established as a portrait of a Nestorian priest. —L. E. R.

AN ITALIAN BIRTH SALVER

AMONG the characteristic forms of art produced in the artists studios in the fifteenth century were the *deschi da parto* or birth-salvers. These were panels of wood, round or polygonal, painted on one side with the coats-of-arms of the parents and on the other with scenes connected with the birth, mythological or allegorical, biblical subjects or sacred history. These birth-salvers were used in bringing presents of food or something else to the new mother. This we know on the authority of Baldinucci, an Italian writer of the XVII century. The presents were on the side where were the family arms. It was long thought that these birth-salvers were made ready before a birth, but Professor F. J. Mather, Jr. (Art in America, vol. 8, 1919-20, p. 148) raises the point that the *deschi* divide definitely into boy and girl groups and so could hardly have been made previous to the birth.

The group of Italian birth-salvers which have survived to date are very limited in number. Of these in America there are two in the New York Historical Society Gallery, one in Fogg Museum in Cambridge, two in the Boston Museum of Fine Arts, and one in the Rhode Island School



Birth - Salver

Florentine, about 1430

Gift of Mr. Manton B. Metcalf, 1918

of Design. The last was a gift to the Museum in 1918 from Mr. Manton B. Metcalf. It is the well-known one from the Stefano Bardini Collection in Florence, and has been published and described in Schubring: (Cassoni, pl. XII, No. 81, p. 236 of the text).

The birth-salver no longer bears on the reverse the coat-of-arms of the parents, so identification is impossible; but the obverse has its decoration still in excellent preservation. It is the scene of the Birth of the Virgin. In the centre is the bed with the new mother, St. Anne, in front are two nurses bathing the baby, on the left are two servants warming some linen at the fireplace, while on the right is a neighbor entering to pay her respects and bring presents. In the center, at the foot of the bed, an open archway leads out into a courtyard, over the wall of which is seen the Italian sky.

The birth-salver in the Museum is Florentine and made about 1430. It would be interesting to know who painted this sal-

ver but one can only hazard a guess on stylistic grounds. That such objects received the attention of well-known artists can be easily shown, and in connection with them has been mentioned among others the names of Pontormo, Dello, Benozzo Gozzoli and Masaccio. Schubring feels that our salver is in the style of Masaccio. One student of Italian painting has felt a similarity in it to the work of Sassetta. This suggestion was based on a photograph. Sassetta was a Siennese, and, so far as is known, never worked in Florence. It is possible, however, that his style and work were known in the city on the Arno. This question of authorship is further complicated by the large number of workmen in the bottega of the time, and the probability that the influence only of the great artist was felt in the design. As this form of applied art began in the second quarter of the fifteenth and lasted well into the sixteenth century, the Providence example is a comparatively early one.

For us the birth-salver has a very great

interest, for it brings us directly in contact with the family life, the human interest, the customs and, above all, the universal love and use of art which made Italy in the fifteenth century so remarkable.

—L. E. R.

A DRAWING BY ABBOTT H. THAYER

THE recent memorial exhibitions of the work of the late Abbott H. Thayer at the Metropolitan Museum of Art in New York and the Corcoran Gallery of Art in Washington were fitting tributes to an artist who stood in the front rank of American painters of his day. Both exhibitions included a very representative group of his paintings, with figure subjects, portraits, landscapes, animal and flower studies, and also a large and interesting group of drawings. These helped materially to show the searching of the artist for truth and beauty. A drawing by Thayer, showing a portrait of Gladys, the artist's daughter, was given to the Museum by Mrs. Gustav Radeke in 1921. It is signed and dated June 23, 1897. The drawing is distinctive, both in its placing and pictorial effect, and is rather more finished than some of his other drawings. Furthermore, it shows his genius in expressing the soul of the model before him, especially when that model was a woman.

Thayer belonged to a generation of painters of whom America may well be proud. He was born in Boston in 1849 and lived as a youth in the country, where he began to paint when but eight years old. At first he worked without instruction, then he studied in Brooklyn and New York, finally going to Paris in 1875, where he worked in the *École des Beaux Arts*. Later he worked with Gerome, who apparently taught him much. He returned to America, painted in several cities, and then settled in Monadnock, N. H., where he could rest his soul in the study of the mountains, and, without interruption, seek for that



GLADYS

Drawing by A. H. Thayer

Gift of Mrs. Gustav Radeke, 1921

expression which gave him most satisfaction. His was not the remunerative but uninspiring pursuit of the portrait-painter, but rather the career of one who, careless of financial returns, lived with his Muse and expressed himself as the spirit moved him. Up to the time of his death on May 29, 1921, his work steadily increased in spirituality and inspiration. In this respect Thayer made a great and exceptional contribution to American art. The drawing illustrated merits attention from all who have faith that the ability to draw with inspiration is still with us, although in a lesser degree than in the past. This drawing, like the paintings, gives evidence also of that idealization of woman, which was so characteristic of Thayer and which set him apart from other artists.

THE LIBRARY

The very important gift of books from Mrs. Jane W. Bradley, in memory of Mr. Charles Bradley, included the following:

- Allston, Washington — Outlines and sketches. 1850.
- (L') Art, revue hebdomadaire illustrée. 8v. 1878-9.
- Baker, W. S.—William Sharp, engraver. 1875.
- Bason, F.—Catalogue raisonné des objets dans les sciences et art. 2v. 1775.
- Bell, Charles—Anatomy and philosophy of expression. ed. 4. 1847.
- Blanc, Charles—L'Oeuvre de Rembrandt. 2v. 1873.
- Bonington, Richard Parkes — Subjects from the works of R. P. Bonington drawn by T. D. Harding. n.d.
- Botticelli, Sandro—Zeichnungen von Sandro Botticelli zu Dante's Goettlicher Komödie. Herausgegeben von Friedrich Lippmann. 2v. ed. 2. 1887.
- Brash, Richard Rolt—Ecclesiastical architecture of Ireland. 1875.
- Bruilhot, François—Dictionnaire de monogrammes, chiffres, lettres, initiales et marques figurées. 1817.
- Canal, Antonio—Urbis Venetiarum prospectus celebriores, Antonii Canal tabulis XXXVIII aere expressi ab Antonio Visentini. 1742.
- Cavalucci, J. and Molinier, Emile—Les Della Robbia. 1884.
- Crowe, J. A. and Cavalcaselle, G. B.—History of painting in North Italy. 2v. 1871.
- Fagan, Louis—Catalogue raisonné of the engraved works of William Woollett. 1885.
- Fagan, Louis—Collectors' marks. 1883.
- Gladstone, William Ewart — Studies in Homer and the Homeric age. 3v. 1858.
- Hassell, J.—Memoirs of the life of George Morland. 1806.
- Houbraken, Arnold—De groote Schouburgh der Nederlantsche Kontschilders en Schildessen. 3v. 1718.
- King, C. W.—Handbook of engraved gems. 1886.
- Lawrence, Thomas—Catalogue of one hundred drawings of Sir P. P. Rubens, collected by Sir Thomas Lawrence. n.d.
- Longhi, Giuseppe—La calcografia. 1830.
- Lorrain, Claude Gellée—Liber Veritatis; or a collection of prints after the original designs of Claude Le Lorrain; in the collection of His Grace the Duke of Devonshire. Executed by Richard Earlom, in the manner and taste of the drawings. 3v. 1777.
- Maberly, J.—The print collector. 1880.
- Moses, Henry—A collection of antique vases, altars, paterae, tripods, candelabra, sarcophagi, etc. 1814.
- Norton, Charles Eliot—Historical studies of church building in the middle ages. 1880.
- Norton, Charles Eliot—Notes of travel and study in Italy. 1860.
- Ottley, William Young—An inquiry concerning the invention of printing; including also notices of the early use of wood-engraving in Europe, the block-books, etc. 1863.
- Ottley, William Young—A series of plates engraved after the paintings and sculptures of the most eminent masters of the early Florentine school. intended to illustrate the history of the restoration of the arts of design in Italy. 1826.
- Palgrave, Francis Turner—Essays on art. 1886.
- Rembrandt, Harmensz van Rijn—Descriptive catalogue of the etched work of Rembrandt van Rhyn. 1878.
- Rosini, Giovanni—Storia della pittura Italiana. 7v. ed. 2. 1848.
- (Le) scelte pitture de Brescia additate al Forestiere. 1700.
- Scott, Walter—Border antiquities of England and Scotland. 2v. 1814.
- Scott, Walter—Provincial antiquities and picturesque scenery of Scotland. 2v. 1826.
- Sensier, Alfred—La vie et l'oeuvre de J. F. Millet. 1881.
- Smith, John Chaloner—British mezzotinto portraits. 4v. 1884.

Stuart, James and Revett, Nicholas—Les antiquités d'Athènes, mesurées et dessinées. Ouvrage traduit de l'Anglais par L. F. F. 3v. 1808, 1812, 1812. Supplementary volume (4), Antiquities of Athens and other places in Greece, Sicily, etc., by C. R. Cockerell and others. 1830.

Vinci, Leonardo da—Literary works, compiled and edited by Jean Paul Richter. 2v. 1883.

Wibiral, Frederick—L'Iconographie d'Antoine Van Dyck. 1877.

—M. S. P.

EXHIBITIONS FROM APRIL 5th TO JULY 1st, 1922.

April fifth-May second—Memorial exhibition of Silhouettes by Katharine G. Buffum. Etchings by Whistler, Cameron, Bone, McBey and others lent by the estate of Mr. Walter Callender.

May second-June first—Water-colors and drawings by American and European artists.

May third-July first—Early American glass cup-plates, lent by Mrs. H. Martin Brown.

June first-July first—Renaissance art and modern paintings.

The Bulletin of the Rhode Island School of Design Providence

All communications should be addressed to the General Editor, Mr. L. Earle Rowe

OFFICERS

Mrs. GUSTAV RADEKE	. . .	President
THEODORE FRANCIS GREEN	. . .	Vice-President
G. ALDER BLUMER, M.D.	. . .	Secretary
STEPHEN O. METCALF	. . .	Treasurer
<hr/>		
L. EARLE ROWE	. . .	Director

MEMBERSHIP

Honorary Members

Governing Members for Life, who pay at one time \$100.00

Annual Governing Members, who pay annual dues of \$10.00

Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th, the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

LIBRARY.

The Library contains 5,000 volumes, 16,747 mounted photographs and reproductions, 3,734 lantern slides, and about 3,510 postcards. During the months of June, July and August the library is closed.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. X

OCTOBER, 1922

No. 4



MARBLE TORSO OF DIONYSOS

GREEK, IV CEN. TYPE

Museum Appropriation 1919

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1922, by Rhode Island School of Design. All rights reserved.

A PRAXITELEAN TORSO

THE torso to be described in this paper has not had a very long history, from the point of view of the archaeologist. It is said to have been found in the river Tiber, and appeared for the first time in a Sale held at the Spink Galleries, in London, in March, 1919, in the Catalogue of which it was first published (1). It had previously been, according to the Catalogue, in the Collection of Sir David Wilkie, from whom it passed into that of Sir Robert Peel. Very little is known of either of these collections. We know that the great Sir Robert Peel, the statesman and second baronet, was a lover of art and a collector of pictures, so that it is doubtless to him, that the Sale Catalogue refers. His son, the third Sir Robert Peel, sold the picture collection to the National Gallery in 1871, and may have got rid of other objects of art at the same time, or later (2). Of Sir David Wilkie, we know that he was a painter of great talent and reputation in the first half of the nineteenth century. He made a trip to Italy in 1825, during which time he may well have acquired this piece of sculpture. He died in 1841, and it is to be supposed that it was then that Sir Robert Peel acquired the torso, probably by purchase from the executors of Sir David Wilkie's estate (3).

The history of the torso is veiled in a mystery which it does not concern us to attempt to solve, from the death of Sir Robert Peel in 1850, until its appearance at the Spink sale in 1919. It may have been in the hands of the Peel family during the entire period; it is not impossible that it passed into the Hope Collection at Deepdene, for it is almost the only object of importance in the Spink sale that apparently had not been at one time or another in that collection. Be that as it may, it at once attracted the attention of Salomon Reinach, who either attended the sale, or went over the Catalogue with great care,

for he speaks of it, and publishes it in the number of the *Revue Archeologique* immediately following the Sale (1). In describing the torso, Reinach calls it, "style de Praxitèle; beau travail."

After thus flashing across the archaeological screen, the torso disappeared again, and, after a short period, has now found a permanent home in the Museum of the Rhode Island School of Design in Providence. It is always a matter for congratulation to have a piece of as great beauty as this rescued from an ill-deserved oblivion, and accessible to all who care to see it, in a public museum.

The torso is of a male figure. Its preserved height is $28\frac{1}{2}$ inches or 72.4 cm., and the breadth of shoulder is 15 inches, or 38 centimetres. It is therefore, roughly, about three-quarters life size. It is nude, with the weight on the right side. Against the left thigh is a projecting piece of marble, evidently a branch of the supporting stump usual in a marble statue. Along the shoulders rest locks of long hair, which fall down almost to the breast. The arms, which seem to have been carved from the same block of marble as the body, are lost, but enough remains to show that the right arm was raised over the head, while the left arm hung down at the side, or rested on the support. The legs have been smoothed down, but whether this was done in antiquity, and the lower legs were carved from a different block of marble, or whether they broke off, and the smoothing off was done at a later period, is difficult to determine. At present, as the illustration shows, the torso is held to its base by dowels running up the legs; but whether use is made of ancient dowel-holes or not, I do not know.

That this torso was meant to stand in an open space is shown by the fact that the back is modelled with the same care and delicacy as the front, which would probably not be the case if it were to be thought of as part of a pediment group.

(1) Sale Cat., fig. 2.

(2) See *Encyclopaedia Britannica*, 11th ed., vol. XXI, pp. 41, 43, s. v. Sir Robert Peel.

(3) For a sketch of Sir David Wilkie, see *Enc. Brit.*, vol. XXVIII, pp. 644, 645.

(1) *Rev. Arch.*, series V, vol. IX, 1919, p. 198, figure 1. In the text, the word "Tigre" is doubtless a misprint for "Tibre."

Let us now consider the question of whether this is an original Greek work, or a Roman copy. The provenance would appear, at first glance, to favor the latter hypothesis; but it is not by any means convincing proof, for we know that Roman dilettanti often possessed, either through purchase or plunder, priceless original works of Greek sculpture. Furthermore, the material, which is Parian marble, and the exquisite texture of the surface suggest that we must look across the Ionian Sea, to Greece, for the ultimate source of this torso.

The question then comes up, "of what period in Greek sculpture is this piece?" Let us recall the words of M. Reinach quoted above, "Style Praxitèle; beau travail." That it owes its inspiration to Praxiteles and his school is easily seen. I should not be so rash as to call it an original, or even, necessarily, a copy of an authenticated work by him; but it certainly shows that influence, even if we are deprived in this case of the invaluable criteria to be obtained from the head, in the treatment of which Praxiteles and his followers employed a method quite different from that used by other sculptors.

In nearly all the works of Praxiteles we find that the figure does not stand exactly erect, but puts more weight on one foot than the other, and makes up for this by leaning against a support on the opposite side. This produces the rhythmic curve so characteristic of the Hermes, and most of the other well-known works attributed to Praxiteles. The reason for this curve was doubtless because the sculptor wished to bring the support necessary in a work in marble (and we have it well attested from antiquity that marble was his favorite medium) into the composition as an integral part of it, and necessary to the eye of the beholder, as well as in the stability of the statue. Thus in the Hermes, the Capitoline Faun, and other works usually classed as Praxitelean, we are unconscious of the presence of a support as such, and should miss it, were it taken away.

This rhythmic curve, so noticeable in all the statues assigned to Praxiteles, adds ma-



BACK OF MARBLE TORSO OF DIONYSOS

terially to the impression of indolent grace, which, however, the master, with the restraint so typical of the great age of Greece, never permitted to degenerate into slouchiness, lolling, or effeminacy. His figures of gods and fauns are always manly and virile, and convey the impression of resting after exercise. In the case of the Hermes, this grace is heightened by the delicate feeling for light and shade shown in the treatment of the surface, and the somewhat impressionistic modelling which is, of course, most pronounced in the rather rough blocking out of the hair, but is none the less evident in the rendering of the details of the body as well.

Now in our torso, we find a pose almost identical with that of the Hermes, the weight being on the right foot, while the body rests against a support, of which a fragment appears, at its left. The right arm, as we have seen, was evidently raised

above the head, much as in the Hermes; and we shall also see that we have good authority to restore it almost exactly as in that statue, with a bunch of grapes in the right hand. The left arm, as has been said above, rested at the side or on the support. We therefore have the rhythmic curve; a glance at the illustrations shows that the anatomy is treated in the same impressionistic manner; so that there is no doubt that it is a piece made under strong Praxitelean influence, if not under the direction of the master himself.

Our next question is, "Is this torso that of a human being, or of a god?" And if a god, which one does it represent? The falling locks on the shoulder give us a clue, and suggest a youthful Dionysos, although Apollo is sometimes represented with falling hair. By consulting various books of reference we find that statues of a Dionysos of almost identical type to this, if not quite the same, exist in several museums and collections (1). In these statues, where they are completely preserved, the god usually holds a bunch of grapes in his right hand, which is raised over the head, which as proved by the Hermes, is a Praxitelean trait.

We know of at least one statue of Dionysos from the hand of Praxiteles, attested by ancient authority, and there may be a second, but it is usually rejected by modern scholarship. In these two instances, Dionysos stands alone; but he appears in several groups, such as a group of the twelve gods in the Temple of Artemis Sotheira at Megara (2), and a group of Dionysos with Staphylos and Methe, formerly in

Athens and then removed to Rome (1). These groups, however, we can safely dismiss from consideration as we know of them only from literary evidence, and they may have been either reliefs or pediment groups, and it is quite evident that our torso is of a single statue, meant to be seen from any and every angle.

There remain, then, the two references to single statues of Dionysos by Praxiteles. Of one of these the location in antiquity is unknown, and its very existence is problematical, as our sole knowledge of it comes from a very rhetorical passage in Callistratus (2). For this reason it is rejected by Stuart Jones and other authorities; but an attempt to identify it has been made by Salomon Reinach (3) who publishes a bronze statuette, formerly in the Sambon collection, and now in the Louvre (4), and claims that it is a copy of the statue mentioned by Callistratus. This statuette bears no resemblance to the Providence torso, but has distinct Praxitelean traits.

The other statue of Dionysos by the hand of Praxiteles mentioned by ancient writers was at Elis (5), and its type has been identified by a coin of that place of the period of Hadrian (6). Here the resemblance is somewhat closer to our torso than the Sambon statuette, but there are important differences. The lower limbs are draped on the coin, and the falling locks characteristic of our torso, do not appear; but the pose is the same, with the right arm raised over the head, and the left hanging at the side.

We cannot, then definitely assign this as a replica of the Dionysos of Elis, but it is not too much to say that it is a school-piece of the period of Praxiteles, and directly under his influence, of a Dionysos based on the Elis type. The exquisite texture of the surface of this torso is worthy of the hand of the master himself, and is surely better than the usual Roman copy, which proves

- (1) The work on which reliance was principally placed was Reinach's *Repertoire de la Statuaire*. Completely preserved statues of this type, probably Roman copies, exist in the Louvre (2 examples; Reinach, vol. I, p. 137, no. 1572, and p. 139, no. 1574, the latter partly draped); the Glyptothek in Munich (*ibid.*, I, p. 377, no. 1583); and Naples (*ibid.*, I, p. 379, no. 1586; the same statue is repeated on the following page). Other examples are Reinach, II, p. 121, no. 2 (Borghese coll.); p. 123, nos. 1 (Louvre), 3 (Berlin), and 5 (Syracuse); and p. 787, no. 3 (Royal Palace, Genoa). Most interesting is a small statuette in the Vatican (Reinach III, p. 236, no. 7; Amelung, vol. I, p. 50, no. 258) which is almost exactly like our torso, and where the head is preserved.
- (2) Pausanias, I, 40, 3. Overbeck, *Antiken Schriftquellen*, 1193.

- (1) Pliny, H. N., XXXIV, 65. Overbeck, 1203.
- (2) Stat. 8. Overbeck, 1222.
- (3) *Gazette des Beaux Arts*, LXIX, 1891, p. 265f.
- (4) *Repertoire de la Statuaire*, vol. II, p. 120, no. 3.
- (5) Pausanias, VI, 26, 1. Overbeck, 1221.
- (6) Most accessibly published in Baumeister's *Denkmäler*, vol. III, p. 1402, figure 1553.

that it was made either during the lifetime of Praxiteles, or at any rate, in the fourth century B. C., by a pupil who followed very closely the principles laid down by his master. As an example of the profound influence of Praxiteles on the art of the period, it is of great interest, and as a work of beauty it is a matter of congratulation that it finds its final resting place in a Museum devoted to the teaching of the correct principles of art, like the Rhode Island School of Design.

—STEPHEN B. LUCE



MADAME FERRY. Pencil Drawing by J. A. D. Ingres
Gift of Mr. William T. Aldrich, 1921

A DRAWING BY INGRES

DURING the summer of 1921, art lovers in Paris were treated to four remarkable exhibitions of varied date and character. These included the pastel portraits of Quentin de La Tour, the decorative fancies of Fragonard, the representative collection of Dutch Art from Rembrandt to Toorop, and the paintings and drawings of Ingres. In these days of emphasis on modern art, there was much in these exhibitions to give us pause, and to make us realize that the work of these masters of the past yet lives and is a power

to be reckoned with. Particularly is this true of the Ingres exhibition. We are familiar with the commonplace statement that J. A. D. Ingres was one of the greatest artists of the early nineteenth century in France, that for years he moulded the art of his time, and that his dictum was that "Drawing is the probity of art." But we needed the exhibition of last summer to make us realize more fully his true greatness as a draftsman and the marvellous sensitive beauty of his line. Perhaps it was the nineteenth century interest in Oriental Art with its appreciation of an expressive line drawing which helped to open our eyes. But whatever it was, Ingres is once again acknowledged as a superior master of line drawing.

The Museum acquired by gift from Mr. William T. Aldrich, a drawing by Ingres which was found in Paris at the time of the exhibition, but which had not been included in it. It is a portrait of Madame Ferry and is signed and dated May, 1861. Like other artists Ingres made many studies of hands, legs and drapery, all of which show his superior draftsmanship, and many of these were included in the exhibition noted, but he was happiest when he had as a subject a man or a woman who either at the moment was a moulder of contemporary life or had lived through years of service to the public or the family. It is to the latter class that Madame Ferry belongs. She had passed through lively chapters of French history, she had seen life in its many stages, her children were carrying on their part of the work of the world, and she sits in Ingres' portrait in the twilight of life as a distinct type of the French woman of the middle of the century. There is no need of shading in the usual artistic practice, for there is no lack of feeling for modelling and roundness. Moreover the line used is of practically the same size throughout the drawing, quite at variance with the Oriental line. Tight it is in a way, but only so far as is consistent with the nature of the medium used. This drawing shares, with Ingres' best work, the absolute sureness of the master to achieve

what he intended to express, and the marvellous skill of the hand which controlled the pencil.

—L. E. R.



"Ya-hsiu," Bronze Weight. Chinese, T'ang Dyn.
Museum Appropriation, 1918

A T'ANG BRONZE WEIGHT

IN the collection of Chinese bronzes which was bought with the Museum Appropriation in 1918, there is a group of small objects which throws some interesting side-lights on Chinese Art. One of these is a "ya-hsiu," or bronze weight which was used to hold in place the garments of the deceased. In date it belongs to the T'ang Dynasty, that period of history when Chinese artistic genius found its highest expression. With another race such an object might have been a simple block of metal, without decoration. But this in no way satisfied the T'ang genius. The weight in question shows a combat between a tiger and a bear. Its symbolism is most appropriate since the tiger is supposed to drive away demons. The artist was not satisfied to follow some conventional scheme of modelling, but presents a fierce struggle in which there is a wealth of action, inherent strength and power. The graceful flow of line and subtle treatment of masses, render it comparable to some of the great animal bronzes of other races. One thinks naturally of the work of Barye

of our own day, although in such comparison Barye hardly measures up to his Oriental prototype, perhaps because he was prone to finish his work with greater attention to detail. This bronze is not unique for there is one almost like it in the collection of Mr. C. L. Rutherford (Burlington Magazine, vol. 28, 1915-16, p. 238.) which was shown in the Exhibition of Chinese Art at the Burlington Fine Arts Club in 1915. Doubtless other similar ones exist, but the one in the Museum may well be considered as typical and remarkable, and altogether a choice example of Chinese glyptic power.

—L. E. R.

NOTES

ELECTION OF TRUSTEES—At the meeting of the Corporation of the Rhode Island School of Design, held on June 7, Messrs. Howard Hoppin and Harald W. Ostby were re-elected for a term of service until 1928.

FALL EXHIBITION OF AMERICAN PAINTING—The annual Fall Exhibition of Contemporary American Painting is being shown in the galleries from October tenth to November fifth. Each year the advantage of having a small, carefully-selected group of canvases is apparent. Many of the canvases have been featured in the recent important exhibitions in New York, Philadelphia and Buffalo. Among those represented are Wayman Adams, Frederick Clay Bartlett, Gifford Beal, George W. Bellows, Frank W. Benson, Emil Carlsen, Bruce Crane, Charles H. Davis, Joseph DeCamp, John Folsinbee, Ben Foster, Frederick C. Frieseke, Daniel Garber, Child Hassam, Robert Henri, Leon Kroll, Ernest Lawson, Hayley Lever, Jonas Lie, George Luks, Gari Melchers, Jerome Myers, Edward W. Redfield, Louis Ritman, W. S. Robinson, John Sharman, Robert Spencer, Gardner Symons, Giovanni B. Troccoli, Walter Ufer and Charles H. Woodbury. This exhibition is always looked forward to by many interested visitors; and this year, both for quality and variety, it merits repeated visits.

SCHOOL OPENING — The regular day classes of the School of Design opened for the new school year on September 25th, the night classes began October 2nd, the Saturday classes opened on September 30th. It is too early to give any idea of the size of the school for many delay in their registration, but all indications point to a very large, even perhaps record-breaking school for the coming year.

ACCESSIONS AND GIFTS

MARCH 15, 1922 TO JULY 1, 1922

Amulets

Thirty-one amulets, faience and stone. Egyptian, Late New Empire and Ptolemaic, anonymous gift.

Ceramics

Hydria, red-figured, Greek, Attic, II century, B.C., gift of estate of Charles Bradley and Museum Appropriation.

Kutahia ewer, XVIII century, and Hispano-Moresque vase, XVII century, gift of Mrs. Jean Paul Selinger.

Drawings

Landscape, pen and ink, attributed to Titian, *Man and Woman*, pen and ink and wash, by Theodule Auguste Ribot; gift of Mrs. Gustav Radeke.

Enamel

Champlève panel, Venetian, XVI-XVII century, anonymous gift.

Furniture

Wing chair, American, Queen Anne style XVIII century, Museum Appropriation.

Jewelry

Two marble lip studs, African, XIX century, anonymous gift.

Two pairs of gold ear-rings, Greek II century, two pairs of silver ear-rings, Greek II century, gift of Ostby & Barton Company, in memory of Englehardt Cornelius Ostby.

Paintings and Water-Colors

Part of inner sarcophagus cover, Egyptian, Ptolemaic; fragment of mural painting, Egyptian, Ptolemaic; anonymous gift.

King Totila Blessed by St. Benedict, by Pisanello; *Portrait of Mrs. Marie Allaire Underhill Van Zandt*, by Samuel Lovett Waldo; *Young Woman Reading*, by Auguste Renoir; Museum Appropriation.

Portrait of Mrs. Gerald Murphy, by William James, gift of Mrs. Gustav Radeke and Mr. William T. Aldrich.

Luzia Praga in Church, and *Dorothea, the Burgomaster's Daughter*, by Jean Paul Selinger, gift of Mrs. Jean Paul Selinger.

Four water-colors by Frank W. Benson; *Gnarled Sea Grapes*, *The Loafer*, *The Water-front*, and *Nassau Wharf*, Jesse Metcalf Fund.

Pewter

Mug made by Samuel E. Hamlin, Providence, 1824, gift of Mrs. Richard Howland.

Posters

Eighteen war posters, French, English and American, gift of William S. Innes.

Prints

Four etchings by George T. Plowman, gift of Mrs. Gustav Radeke.

Sculpture

Seven ushabti, faience, Egyptian, Late New Empire and Ptolemaic; fragment of stele, Egyptian, Ptolemaic; anonymous gift.

Seals

Three haematite cylinder seals, Assyrian, Museum Appropriation.

Silver

Finger nail guard, Chinese, Ching Dynasty, anonymous gift.

Porringer and can made by John Burt, Boston, 1691-1745, Museum Appropriation.

Stained Glass

Leaded medallion, Swiss, 1550, and panel, Swiss, 1615, anonymous gift.

Textiles

Printed cotton, Indian, XIX century, gift of Miss Ellen D. Sharpe.

Toys

Terra-cotta doll, Greek, II century, B. C., gift of Prof. V. G. Simkhovitch.

Wood-carving

Anubis head, Egyptian, Ptolemaic, anonymous gift.

A NOTABLE ANNIVERSARY. The celebration in Rome this month of the twenty-fifth anniversary of the founding of the chair of History of Art in the University of Rome, and of Professor Venturi's occupancy of it for this period, gives us a good opportunity to consider our debt to the man who has held the professorship so long. To every student of the history of Italian Art the name of Adolfo Venturi stands for painstaking scholarship, critical ability and enthusiastic teaching. His monumental *Storia dell' Arte Italiana* is a work of reference without which no library is complete. No one has done more to encourage the study of Italian Art, for in addition to his teaching, he has, through the medium of the magazine *L'Arté*, which he has edited and backed for many years, provided a channel for the publication of serious articles in this field. His long experience as a museum director before he became a professor, has made him a strong advocate of the museum as the laboratory of the student. In fact no one could be more sure of the necessity of museums, or of their value both to the student and to the public.

An interesting part of the celebration is the raising of an endowment for a "Venturi Foundation" to provide scholarships and funds for research and publication.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe

OFFICERS

Mrs. GUSTAV RADEKE	.	.	President
THEODORE FRANCIS GREEN	.	.	Vice-President
G. ALDER BLUMER, M. D.	.	.	Secretary
STEPHEN O. METCALF	.	.	Treasurer
L. EARLE ROWE	.	.	Director

MEMBERSHIP

Honorary Members

Governing Members for Life, who pay at one time
\$100.00

Annual Governing Members, who pay annual dues of
\$10.00

Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

LIBRARY.

The Library contains 5,000 volumes, 16,747 mounted photographs and reproductions, 3,734 lantern slides, and about 3,510 postcards. During the months of June, July and August the library is closed.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. XI

JANUARY, 1923

No. 1



THE VISIT OF THE WISE MEN

Detail from an Ivory Diptych

French, late XIII Cen.

Museum Appropriation, 1922

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1923, by Rhode Island School of Design. All rights reserved.

A GOTHIC IVORY

"IN the great century of the Middle Ages, the thirteenth, Gothic sculpture attained its apogee, and the principal cathedrals received or finished their plastic decoration. Thrilled with enthusiasm at having rediscovered the art of carving in the round, sculpture burst into a youthful exuberance and spread itself in statue, statuette and relief over every feasible part of the sacred edifice." This is the summing up in a few words by one of the most recent writers on sculpture of the great artistic revival (Chandler Rathfon Post: "A History of European and American Sculpture," vol. 1, p. 64). He might have gone further and included the superb ivories of the period, in which beauty of material, perfection of technique, and the Gothic spirit found so happy an expression. True it is that the work in stone came first, but in the latter part of the thirteenth century the work in ivory revealed equal power.

The passing of the years has dealt severely with masterpieces in ivory and many treasures have disappeared. A few, scattered throughout well-known museums and private collections, remain to bear witness to the Gothic spirit. The best of these date from the end of the thirteenth and beginning of the fourteenth centuries. To this very limited group belongs a fine ivory diptych recently acquired with the Museum Appropriation. It is of French provenance but the exact location of the atelier in which it was created is unknown. Its vicissitudes of fortune and the identity of the previous owners is not known. It was discovered last year in the Alrid Maudsley Collection in England.

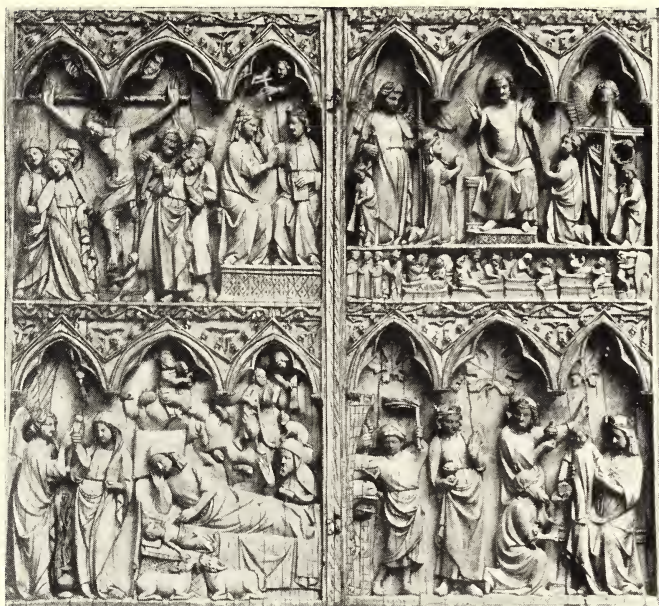
The use of diptychs or two-leaved tablets dates from the classical times. Originally they had a sunken depression on one side to hold wax on which the writing was done with a stylus, the other side was ornamented with carvings. In the early days various woods were used as well as ivory. But in the Gothic period to which our ivory belongs the use as writing-tablets had long since passed and the ivory was



THE ANNUNCIATION. Detail of an Ivory Diptych. French, late XIII Cen. Museum Appropriation, 1922

carved from a sheer love of beauty into the forms that we treasure.

The form of the diptych was still popular, for it fitted itself admirably to the religious needs of the day. These called for small portable shrines or altars for use either in the castle, private chapel, or on long journeys. For this purpose no material was better adapted for the necessary sculpture. It was semi-precious, pure and white in color, admitted of the most delicate carvings and could have the details delicately colored. The flat smooth backs,



IVORY DEVOTIONAL DIPTYCH

French, late XIII Cen.

Museum Appropriation, 1922

when the shrine was closed, protected to some degree the delicate carving, while a great deal of religious story could be expressed on the inside.

It is interesting also to note that from the middle of the fourth century to the end of the sixteenth, we find carving in ivory paralleling the development of the art of sculpture. As most of the latter has perished, or survived to our day in a battered condition, it is all the more necessary for us to appreciate the ivories which do give us so completely an expression of the art spirit of the times.

The ivory in the Museum possesses a wealth of interest. For the student of iconography the subjects present great charm. In the panel on the left is the Annunciation and Birth of the Christ Child. The sequence of events takes us to the lower half of the right panel where we have the Adoration of the Magi, and the Gothic touch of the servant with his whip leading the mules through the gate. In the upper part of the left panel is the

Crucifixion and the Coronation of the Virgin. The upper part of the right panel has the Last Judgment, below which in naïve detail is the Resurrection of the Dead, and the Reception into Heaven and Hell of Mankind.

The student of architecture is interested in the fine Gothic arcading with its trefoiling and leaf-forms within, and especially in the running grape vine design which the artist, as a true exponent of his period, could not deny himself the pleasure of putting in.

In style the diptych compares favorably with the best elsewhere. The most interesting comparison is probably with the Diptych formerly in the Cathedral at Soissons and now a treasure of the Victoria and Albert Museum in London. Here the comparison is of excellence of workmanship and nature of the carving. Other examples worthy of comparison are found in the Musée de Cluny and the Louvre, especially the Arconati-Visconti ivory in the Louvre, or one in the Dutuit collection

in the Petit-Palais in Paris. There are no others of equal merit in public collections in America, so far as the writer can find out, which can compare with it in expression of beauty. This statement covers plaques and diptychs only, for America possesses some equally remarkable ivories in the round.

—L. E. R.

A DRAWING BY TITIAN

NOTHING is as rare or valuable in the gathering together of works of art as what the French call "flair," which may be expressed as the power to sense the inherent art value of an object irrespective of label or surroundings. This power may be developed by studying art, and especially by associating with objects of superior merit. But some of it is instinctive and highly to be treasured. For the days of "finds" is not yet over and in auction room and dingy shop, in attic and basement, treasures are occasionally unearthed by those who can sense them. A good instance of this is seen in the case of a landscape drawing by Titian which was recently given to the Museum by Mrs. Gustav Radeke. It represents a hunting scene, in a pleasant rolling country. On the left are two old oak trees, drawn with that precision and detail which shows the love of oak trees, evident in so much of Titian's work. In the centre is a roe. On the right, by a young tree, are two hunters, one of whom is on his knees holding a barking dog. In the distance is the wooded slope with a village church. Its size is 15 by 23½ inches. The country is perhaps that on the edge of the great Venetian plain. This district, around the villages of Ceneda and Serravalle, where Titian had a country estate and where his daughter Lavinia lived, was always a favorite one with the painter. The open nature of the district, the grassy slopes, the scattered trees should all be noted.

The drawing is published by Claude Phillips in his monograph on "The Later Work of Titian" (p. 78) and his comment on it (p. 110) reveals how it was found and the high opinion which this able critic holds of

the drawing. He says "But, faded though it is, the finest extant drawing of the later period is that here for the first time reproduced by the kind permission of the owner, Professor Legros, who had the great good fortune and good taste to discover it in a London book-shop. There can be no doubt that this ought to be in the Print Room at the British Museum."

The drawing also received the favorable notice of John Paul Richter, the well-known critic, who said of it, "Among the few existing drawings of Titian this picture takes an important place on account of its artistic execution which is exceptionally well done in a picture of this size." He further said "True drawings of the older Masters of the Venetian School and especially of Titian are among the greatest rarities. . . . Characteristic of Titian in this drawing is the plastic well-executed rendering of the uneven, much undulating land. The picture before us has this peculiarity in common with the large landscape drawing of Titian at Chatsworth where a shepherd appears in the foreground. A further mark of a Titian origin is the manner of drawing with broad strokes with a large stylus, the trunks as well as the leaves. From the treatment in drawing one may conclude that this striking drawing belongs to his middle or early period, rather than to his later period." This difference of opinion between two critics of such prominence might be confusing. The balance of evidence however, seems to support the judgment of Claude Phillips in placing it in the later period. The drawing is also well-known to Charles Ricketts, who discusses it as follows: "I would instance a large and beautiful late drawing by the master formerly in the possession of Alphonse Legros, now in America. This has been described and illustrated by Mr. Phillips. I think the racy varied penwork on the large tree-trunk, the sharp-pointed workmanship in the figures, show all the characteristics of Titian's handling and serve to mark the difference between his work and that of his later imitator." ("Titian" by Charles Ricketts, p. 160, sq).



A HUNTING SCENE

Drawing by Titian (1477-1576)

Gift of Mrs. Gustav Radeke, 1922

Mr. Ricketts' dating should have considerable weight, as he is a well-known draftsman, a sculptor, a discerning critic, and a connoisseur with rare judgment. With two such critics as Phillips and Ricketts placing the drawing in the later period, the question might be considered as settled.

Authenticated Titian paintings have all been catalogued and studied, and there is no chance that the best of his work can be seen in America. At present there are but few drawings by Titian in this country, so naturally the example in the Museum become of interest at once.

The charm of drawings has not as yet been fully appreciated. Unlike paintings they usually have not been subjected to restoration and repainting, so one sometimes gets closer to the artist. Then, too, this approach is so delightfully personal, for the artist in his drawings has expressed his pleasure in some scene or composition that appealed to him. It is a well-known axiom that a painter's first response to an inspiration in a drawing or sketch has

often more of the artist's genius than when it has been worked over too much, and brought in greater harmony with the conventions of painting. Drawings, therefore, at times get us closer to the artist's own perceptions and so have a charm of their own. As such they are preëminently objects in which museums of art should be interested.

In the drawing under discussion, wholly apart from the artist's reaction to the scene before him, we find an excellent illustration of the increasing interest in landscape as a background and for itself alone, an interest which began just before Titian's time, and which grew through the years to the landscape work of the present day.

—L. E. R.

Membership Statistics, 1922

Number of Honorary Members . . .	1
Number of Life Members	49
Number of Governing members . . .	140
Number of Annual Members	529

MAN WITH THE BROKEN NOSE

By AUGUSTE RODIN

THE outstanding figure among French sculptors of the last generation is undoubtedly François Auguste Rodin, and around the man and his work has raged a battle of differing opinion which by no means has stilled since his death. There are some who with Max Nordau find much to dislike in him, while there are many, artists as well as laymen, who pay tribute to his genius. Certainly there have been but few sculptors of recent days who so disregarded accepted canons of art, or who did so much in moulding modern art. To those brought up in the classical tradition Rodin often seems a radical of the radicals, but in justice to him it should be noted that the sources of his inspiration were in the classical. Did he not say? "A visit to the Louvre is for me like an hour of beautiful music, it exalts me; it gives me a desire to work in my turn; it gives me, too, a transitory intoxication which one has to beware of; for work should be quiet and reflective." His life was a struggle for recognition, and now that he has joined the immortals, France recognizes the genius of her son.

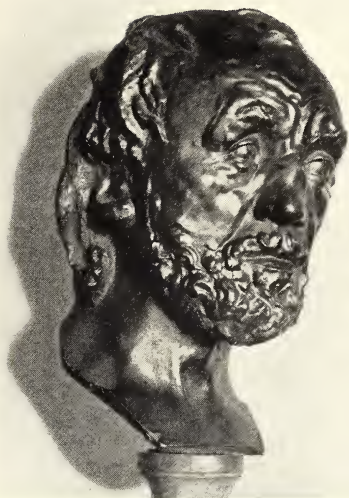
Up to 1921 the Rhode Island School of Design owned in its Museum only a few of Rodin's drawings, although these were excellent examples and highly representative. In that year Mrs. Gustav Radeke gave Rodin's bronze bust "The Man with the Broken Nose." This was formerly in the well-known Ionides Collection.

"The Man with the Broken Nose" has always been considered one of Rodin's most interesting works. It was the product of his youthful genius, being made by him when but twenty-four years old. The incidents which led to its creation are detailed by Lawton (*Life of Auguste Rodin*, p. 25) and are worth repeating, for French sculptors in 1863-64 were not given to such realism as is seen in this bust. "One day, a man belonging to the humblest class of society came to the work-shop of the master-ornamentist to deliver a box. He

had seen better days, but had sunk to the position he then occupied through misfortune and drink. "Did you remark what a fine head that fellow had?" exclaimed the employer when the man had gone. Rodin, being busy at his modelling, had not raised his eyes. The question set him thinking. He made inquiries about the owner of the head, whom he ultimately induced to pose. The subject was to his mind. Probably of Italian origin, the man's face resembled types common in ancient Greece and Rome. What the young sculptor sought to do was to reproduce its essential lineaments, without accentuation or deformation, and true to life."

The bust was finished in the spring of 1864, and was sent to the Salon. It was so much at variance with the ideas of the judges that it was rejected. It was accepted for the Salon of 1878, but was badly placed, consequently neither the bust or the sculptor were appreciated. There is a charming story, however, which is told, of its effect on a group of art students, and the way they sought the unknown sculptor, to pay tribute to his genius, and found him busily at work as an assistant to Carrier-Belleuse, on that artist's conventional and popular sculpture. (*Art Journal*, vol. 56, 1909, p. 71). Later on, when his genius had been recognized, he sent a bronze cast of it to England where it was featured in 1881 in the Grosvenor Gallery. Replicas of this bust were owned by Lord Leighton and W. E. Henley. The latter connoisseur and critic wrote to the sculptor in November, 1881—"The bust is a perpetual reminder of you. It remains eternally beautiful, with a beauty of the 'great art.' " That Ionides should also acquire a replica is a credit to his connoisseurship and catholicity of interest.

Since his name has been mentioned it might add to the interest in the recent acquisition to mention a little more about the collection in which it was once included. Constantine Alexander Ionides of Brighton brought together a large and important group of works of art representative of movements of contemporary and older art,



MAN WITH THE BROKEN NOSE
Bronze by Auguste Rodin (1840-1917)
Gift of Mrs. Gustav Radeke, 1921

and which was distinguished for its variety and very high quality. A considerable part of it, including nearly twelve hundred paintings, drawings, etchings, and engravings was given to the Victoria and Albert Museum in 1901. When this gift was first shown to the public in 1904 it was acknowledged to be of first importance to the Museum. Ionides was a personal friend of Rodin and doubtless bought his example direct for he was one of Rodin's first patrons.

But to return to the bust. Two things are in evidence. First, the realism of the battered, wrinkled face, unkempt beard and broken nose. Its success in direct realism must be admitted by all. But Rodin was trying for something else, namely, to show the character of the man within, or as he said in his own words, "to make his work of the same message for the senses within the domain of art as the Creator's work in the domain of Nature." In some ways the bust may be compared with the Roman bronze statue of a boxer resting, which was found in the ruins of Aurelian's temple on the Quirinal Hill in Rome, and which now is a feature of the Museo del Terme in that city. In both we see an

absolute departure from the calm beauty of classical work, and an expression of power. "The Man with the Broken Nose" was early recognized by his friends as one of Rodin's best works, it has continued to gain in importance and now is one of the epoch-making sculptures of the last century in France. With this in mind Henley wrote to Rodin, "You work for the centuries to come; you know what you are doing; you do it well. Yes, how happy you must be."

—L. E. R.

THE MONUMENT OF CHANG TSAI KAI

THE setting up of votive tablets and monuments has always been a feature of religious belief. These may be crude stones without carving, or objects embellished by the sculptor's art. Sometimes they are expressions of filial piety or ancestor worship, while again they express gratitude and devotion to a spiritual power. Some countries have this combination of art and religion even more markedly than others, and among these China is the leader. To this day the family tablets are sacred and treasured. In the earlier days when Chinese art was even more a means for expressing religious belief, it was all the more true. An excellent illustration of a votive tablet of this character is seen in a stone stele, which is one of the group of Chinese sculptures given by Mr. Manton B. Metcalf in 1918.

The monument is of dark gray stone. In the central panel, seated on a tall lotus pedestal is Buddha Sakyamuni in the attitude of expounding the law. To the right and left are four Bodhisattvas standing on lotus buds. Below, on each side of the lotus pedestal are two other Bodhisattvas. On the sides are four of the Buddhist saints, each in a rectangular panel. In the centre above are five musicians, each seated on a lotus throne and playing a different kind of musical instrument. Their flying draperies not only fill up the empty spaces which would otherwise be left, but by their grace and motion they add life to the otherwise for-

mal scheme. This is increased by the motion in two descending angels, sweeping down on each side. In the front panel below the central group is represented the elixir of life in a vase with two priests and four guardian spirits. On the pedestal below, in two small recesses are the seated figures of two of the donors, the man probably being Chang Tsai Kai.

It is a temptation to see in the four outside figures on the front panel the Lokapala or the four guardian kings who are supposed to live on Mount Sumeru, and symbolize the Cardinal Points of the Heavens, North, East, South, and West. Their names are To-wen, Tsing-Chang, Ch'i-Kwo, and Kwang-mu. But we are told that Amoghavajri introduced the worship of this group of deities into China in the 8th century A.D., and, as our monument antedates this period, we may only identify them in part.

From the style of the sculpture one would identify it as T'ang, and if we have nothing further the monument would still be very interesting. But as is frequently the case with objects of this character, the back and the two sides are carved with inscriptions. These have in part been effaced in the course of years, but enough remains to add much of interest to the sculpture. We read "On the first day of the sixth month, the first year of Ju I (692 A. D.) cycle, Yi Mon, of Great Chou Dynasty, we, Chang Tsai Kai and others of the village Ho, . . . Jeh Li . . . Chin Ching district of the province . . . Hai . . . general peace prevailed in the realm and no signs to the contrary, . . . "The other inscriptions mention other members of the family outside the immediate circle. This list would be tiresome to read in print, but two points are of interest, for on the back we read in part "Goddess; Wu Ching Chung, wife and family, for the long life accorded to their parents, devote themselves to worship and sacrifice." Still further we read, "Goddess: Ho Wen Lung with family, in begging you to ensure peace and safety for his brother Wen Shun's long journey, devotes himself to worship and sacrifice."



VOTIVE STELE OF CHANG TSAI KAI
Chinese, VII Century A. D.
Gift of Manton B. Metcalf, 1918

The formula chosen is the usual one in votive tablets of the kind, but nevertheless, there is in it a deep feeling of love and regard which is missing from our later monuments, and awakens our sympathy with the donors of the tablet. The mention of Wen Shun's journey may mean a trip to a neighboring city or province, or something greater, for in the T'ang Dynasty the Chinese extended widely their knowledge of neighboring peoples through commerce and visitation. But to infer anything from the inscription would be valueless. The gaps in the above inscriptions are caused by abrasions of the stone.

The general spirit which prompted the donors to dedicate the piece is finely expressed in the Wei Dynasty votive tablet in the Metropolitan Museum where we are told that "The Supreme Intelligence is incorporeal, but by means of images it is made manifest to us. The holy teachings are profound, but with the adoption of the three doctrinal systems they are rendered

intelligible to the world. Thus, unless the spiritual truth takes form and is made discernible, how can we hope to comprehend the ways of Buddha?" (Bulletin of the Metropolitan Museum of Art, vol. XIV, April 1919, p. 90.)

The date which was mentioned above, of the "Great Chou Dynasty" is not the first of that name, but the one set up by the usurping Empress Wu Hou in the middle of the T'ang Dynasty in which an attempt was made to revive the glory of the older Chou Dynasty (1122-255 B. C.). Its dates are 684-704, A. D.

In technical execution, the votive tablet in the Museum shows the workmanship of the local sculptor. Yet in its ruder form it well illustrates how wide-spread was the knowledge of form and design during the T'ang Dynasty. It conveys all the dignity of the Buddhist message, and by its direct simplicity, bridges the gap of time for us, and emphasizes the lesson which we Occidentals need to learn, namely, the relation of Art to daily life and to soul expression.

—L. E. R.

The Museum is indebted to Mr. John E. Lodge, Curator of the Chinese and Japanese Department of the Boston Museum of Fine Arts, for the translation of the inscriptions.

EXHIBITIONS FROM JULY 1, 1922, TO JANUARY 1, 1923

July first—October first—Older European Art, including sculpture and paintings from Italy, Flanders and France.

July first—October first—American and European Paintings, including recent loans and accessions.

October tenth—November fifth—Annual Fall Exhibition of Contemporary American Paintings.

November eight—December fourth—Contemporary British Etchings.

November sixteenth—November nineteenth—Town Criers Exhibition of Advertising Designs.

November eight—December nineteenth—Modern American Silks lent by Cheney Brothers of South Manchester, Conn.

December fifth—December thirty-first—Paintings by John Sharman.

December fifth—December thirty-first—Gothic Tapestries.

LIBRARY

The library has received a very important gift of books from Mr. John S. Holbrook, covering many subjects and of great interest. Among the most important in the gift are the following:

Batty, Robert — Scenery of the Rhine, Belgium and Holland. 1826.

Buck, J. H.—Old Plate. 1888.

Camehl, Ada Walker — The Blue China Book. 1916.

—Decoration des Jardins. n. d.

DeWolfe, Elsie — The House in Good Taste. 1913.

Dilley, Arthur Urbane — Oriental Rugs. 1909.

—Dutch School and National Gallery. n. d.

Dyer, Walter A.—The Lure of the Antique. 1910.

Eberlein, H. D.—The Architecture of Colonial America. 1915.

Eberlein, H. D. and Lippincott, H. M.—Colonial Homes of Philadelphia. 1912.

Ewerbeck, François — La Renaissance en Belgique et en Hollande. 4v. 1889.

Forbes, A. Holland—Architectural Gardens of Italy. 3v. 1902.

Fossati, Gaspard—Aya Sofia. 1852.

Fouquier, Marcel—Les grands Chateaux de France. 2v. 1907.

Gay, Eben H.—A Chippendale Romance. n. d.

Goforth, W. Davenport and McAuley, William J.—Old Colonial Architectural Details in and around Philadelphia. 1890.

Gonse, Louis—L'Art Japonais. 2v. 1883.

Hayden, Arthur — Chats on Old Prints. 1906.

Hood, J. and Young, C. J. — American Orders and Societies and their Decorations. 1917.

—Maison de plaisance a Loo. n. d.

Moore, Frank F.—The Common-sense Collector. n. d.

Moore, Thomas—Ferns of Great Britain and Ireland. 2v. 1883.

Nash, Joseph—Mansions of England in the Olden Time. 1912.

Nolhac, Pierre de — François Boucher. 1907.

Northend, Mary E.—Colonial Homes and their Furnishings. 1912.

Pennell, E. R. and J. — Life of James McNeill Whistler. 5th edit. 1901.

Peyre, Marie-Joseph—Oeuvres d'Architecture. 1765.

Raemaekers, Louis—Kultur in Cartoons. 1917.

Raemaekers, Louis — Raemaeker's Cartoons. 1917.

Robie, Virginia—Historic Styles in Furniture. 1910.

Roe, Fred—Old Oak Furniture. 1907.

Roeper, Adalbert — Geschmiedete Gitter des XVI-XVIII Jahrhunderts aus Süddeutschland. n. d.

Roussel, Jules—Statuaire et Sculpture Decorative.

Shackleton, Robert and Elizabeth — The Quest of the Colonial. 1908.

Schuel, F. L. — Recueil d'Architecture. 1821.

Sowerby, John E.—Grasses of Great Britain. n. d.

Tyndall, Walter — Below the Cataract. 1907.

Ungewitter, G. G. — Gotische Stadt und Landhäuser.

Wise, Herbert C. and Beidleman, H. F.—Colonial Architecture for those about to build. 1918. —M. S. P.

ACCESSIONS AND GIFTS

JULY 1, 1922, TO DECEMBER 15, 1922

Beadwork

Saddle bag, American Indian, Moqui tribe, 19th century. Gift of Dr. G. Alder Blumer.

Bookplates

Twenty-six bookplates by Robert C. Dobson. Gift of Mrs. Robert C. Dobson.

Ceramics

Wedgwood pudding mould, English, early 19th century. Gift of Mrs. Georgie Elms.

Teapot, Staffordshire "spongeware," early 19th century; terra-cotta monkey and

mask, Mexican, Aztec. Gift of Mr. Frederick E. Miller.

Neck-amphora, black-figured, Greek, 6th century B. C.; oenochoe, Greek, about 500 B. C.; kylix black-figured, Greek, 6th century, B. C.; lekythos, black-figured, Greek, 6th century, B. C.; calyx-crater, red-figured, Italo-Greek, 440-420, B. C. Gift of Mrs. Gustav Radeke.

Talavera wall tile, Spanish, 1543. Gift of Prof. E. L. Ashley.

Drawings

Four pencil drawings, attributed to Salvatore Rosa. Gift of Mr. Benjamin Brandt.

Five studies in pen and ink, attributed to Polidoro da Caravaggio. Museum Appropriation.

Sketch in colored crayons, by Frank Brangwyn; pen and wash drawing by Honoré Daumier. Gift of Mrs. Gustav Radeke.

Furniture

Side chair, Carver type, American, 1650-1700. Gift in memory of Nancy Congdon Brown by her four granddaughters.

Glass

Nailsea bottle, English, 19th century. Anonymous gift.

Ivory

Diptych, French, late 13th or early 14th century. Museum Appropriation.

Jewelry

Garnet brooch and necklace, American, early 19th century; gold ear-rings, pair, East Indian, 19th century. Gift of estate of Mrs. Cora E. Congdon.

Gold finger ring, Alexandrian Greek, 2nd century, B.C. Gift of Ostby and Barton Co. in memoriam of Englehardt C. Ostby.

Gold ear-rings, pair, and gold finger ring, Etruscan, 6th century, B. C. Gift of Mrs. Gustav Radeke.

Lace

Three pieces of lace, Old Mechlin, Argerentan and Burano, gift of Prof. E. L. Ashley.

One piece of Venetian needlepoint, lace 17th century, Museum Appropriation.

Metalwork

Bronze ram's head, probably boss from votive shield, Etruscan, 6th century, B. C. Gift of Mrs. Gustav Radeke.

Chalice, silver and copper gilt, Italian, early 16th century. Gift of Mr. Edward P. Warren.

Models

Group models of Execution of Mary Queen of Scots and of Arrest of Guy Fawkes, English, about 1690. Gift of Mr. Stephen O. Metcalf.

Paintings

Copy of Egyptian wall relief: Head of King from Karnak, by Rebecca S. Smith. Anonymous gift.

Kakemono, *Lha-Mo and Attendant Divinities*, Tibetan. Gift of Mr. Theodore Francis Green.

Portrait of George Washington, by Gilbert Stuart. Acquired by public subscription.

Prints

Twenty-one mezzotints after drawings by Claude Lorrain and a mezzotint portrait of Claude Lorrain by W. Ward after J. Jackson, English, 1825. Gift of Mr. Benjamin Brandt.

Etching, *The Bather*, by Anders Zorn. Gift of Mr. G. Pierce Metcalf.

Sculpture

Limestone group, *St. Anne, the Virgin and Child*, Flemish, 15th century. Gift of Mr. G. P. Demotte.

Statuette of Eros, terra-cotta, Greek, 3rd century, B. C. Museum Appropriation.

Tanagra figurine, Greek, 3rd century, B. C.; archaic head, Graeco-Roman; portrait head, Roman, Julio-Claudian Period. Gift of Mrs. Gustav Radeke.

Silver

Caster made by William Simpkins, Boston, 1704-1780. Museum Appropriation.

Porringer made by Jonathan Otis, Newport and Middletown, Conn., 1723-1791. Museum Appropriation.

Textiles

Tapestry fragment, French, early 16th century. Gift of Mrs. Jesse H. Metcalf.

Cotton fabric, Dutch East Indies, 1840-1850; two pieces of Spanish brocade, 17th century; one piece of French brocade, 17th century; one piece of Spanish silk damask, 17th century; one piece of Spanish brocatelle from Toledo, 17th century; one piece of Italian brocatelle, 17th century. Museum Appropriation.

Toys

Four-poster bed and two dolls, American, early 19th century. Gift of Mr. Frank A. Waterman.

Weapons

Axe-head, polished stone, American Indian. Gift of Mrs. F. D. Reed.

STATISTICS

FOR THE YEAR JULY, 1921, TO JULY, 1922
Age of Institution, forty-five years

School

Total Registration.....	1862
Day Classes.....	589
Evening Classes.....	799
Saturday Classes.....	335
Vocational Classes.....	125
Rehabilitation Classes.....	304
Summer Rehabilitation Class.....	159
States Represented.....	11
Number of Teachers.....	87
Diplomas.....	45
Certificates.....	31

Museum

Total Attendance.....	78946
Attendance from Public Schools with Guidance.....	1758
Number of Additions.....	427
Special Exhibitions held.....	19

Library

Volumes Added.....	469
Post Cards Added.....	30
Lantern Slides Added.....	188
Reproductions Added.....	115
Volumes Circulated.....	4300
Reproductions Circulated.....	9020
Periodicals Circulated.....	540

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe

OFFICERS

Mrs. GUSTAV RADEKE	.	.	President
THEODORE FRANCIS GREEN	.	.	Vice-President
G. ALDER BLUMER, M. D.	.	.	Secretary
STEPHEN O. METCALF	.	.	Treasurer
L. EARLE ROWE	.	.	Director

TRUSTEES

Term expiring 1927	WILLIAM L. HODGMAN, SYDNEY R. BURLEIGH
Term expiring 1926	WILLIAM T. ALDRICH, HENRY D. SHARPE
Term expiring 1925	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1924	HOWARD L. CLARK, THEODORE FRANCIS GREEN
Term expiring 1923	MISS LIDA SHAW KING, G. ALDER BLUMER, M. D.
Term expiring 1922	HOWARD HOPPIN, HARALD W. OSTBY

EX-OFFICIO

His Excellency Governor WILLIAM S. FLYNN
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O. WINSLOW
President of Brown University, WILLIAM H. P. FAUNCE
Professor JOHN FRANCIS GREENE, of Brown University
E. CHARLES FRANCIS, of State Board of Education
Judge FREDERICK RUECKERT, of State Board of Education
Librarian of Providence Public Library, WILLIAM E. FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time \$100.00
Annual Governing Members, who pay annual dues of \$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY

The Library contains 5,000 volumes, 16,747 mounted photographs and reproductions, 3,734 lantern slides, and about 3,510 postcards. During the months of June, July and August the library is closed.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. XII

APRIL, 1924

No. 2



A POLO GAME IN PERSIA

Timurid School, 15th Century

From a Persian Manuscript
Museum Appropriation, 1917

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1924, by Rhode Island School of Design. All rights reserved.

THE ROYAL GAME OF POLO

AWORK of art has many points of interest. Of first importance of course is its merit as an artistic production. But it should also be an expression of the age which produced it, and when it is, there is always a human quality which has its appeal. This is very much the case with Persian miniatures.* The national delight in hunting, horseback riding, and polo, is constantly expressed. An excellent example of this is seen in the miniature reproduced, which shows two horsemen playing polo.

Polo is called by the Persians *Gu-u-Chogan*, our word coming from the Thibetan, meaning "willow-root," the material from which the balls were made. Apparently the game goes back in Persian history as far as it is possible to go; it is also mentioned in the earliest legends. Certainly, it is over 2000 years old. The earliest historical reference is that of Ardeshir, in the middle of the 3rd century A. D. The *Shah Nameh* of Firdusi describes the game in detail, especially the contest in which Siawush took part. There is a legend of Darius sending Alexander the Great a polo ball and stick, thus hinting that the great warrior should not busy himself with anything more serious than polo. But Alexander held that he was the stick and the ball was the earth and that therefore he was master of it. From that time on in Persia there is constant reference to the game; among the well-known persons who played it were Gushtasp, Harun Alrashid, Shapur, Khusru Parviz, Bahrur, Shirin (wife of Khusru Parviz) and Akhbar.

The game was played both in Turan and Iran, by Parthians and Sassanians, and passed over into India. We have the testimony of John Cinnamus, secretary of the emperor Manuel Comnenus, of the popularity of polo at the Byzantine court at Constantinople and he says that polo "was an exercise that had been customary for emperors and princes for a long time past." ("Ten Thousand Miles in Persia," by Percy M. Sykes, Chap. XXIX.)

*Bulletin of Rhode Island School of Design, vol. VII, No. 2, April, 1914.

The game was always played from horseback. This is quite natural, for the home of the horse was in the Iranian plateau and in the Pamir district. The Cassites in the third century B. C. introduced the horse into Persia and Mesopotamia, where it was not used for draught purposes or for chariots in the beginning, but for cavalry. It was the Babylonians and Egyptians who later used horses for drawing chariots. With the Persian the horse was a constant companion, just as it is with the Arab today. He used it for hunting, for pleasure and for state occasions. It may be said that the Persian of rank was brought up on horseback. As in the case of Bahram Gur, the hunter king, the early training was in four subjects, riding, hunting, polo, and skill in weapons.

The earlier game was apparently played without goal-posts, and seems to have been largely an exercise of horsemanship and skill in handling the *gu* or mallet-shaped stick. Later on goal posts are used and the game is played by four, six or more on a side, with a back for each. But two could also play the game as is proved by our miniature.

This study in action is nameless, but shows the genius of the artist to catch the moment of greatest interest. The horses who enter as thoroughly into the spirit of the game, as do their modern descendants, make one think of Mahbub's remark in Kipling's "Kim," "I say that when a colt is born to be a polo-pony, closely following the ball without teaching—when such a colt knows the game by divination—then I say it is a great wrong to break that colt to a heavy cart." Their riders bend and handle their sticks with the greatest abandon and control, while the three spectators watch the contest from a neighboring hillside. This miniature comes from a *Shah-nameh* of Firdusi and apparently represents the game between Gushtasp and the king of Roum. The beauty of the calligraphy in the text and of the miniatures make a combination which must have appealed strongly to the Persian nobleman for whom the manuscript was prepared, and who had in

the illustrations such fascinating pictures of his heroes, both legendary and historical. That the game is so popular to day in America and Europe as well as in India and Persia shows its appeal to the lover of action, and the fact that it has such a long and honorable history only adds to its interest.

L.E.R.

See "Polo" by J. Moray Brown, Badmington Library, 1891; "Polo, Past and Present," by T. F. Dale, 1905,

AN AMPHORA BY NIKOSTHENES

THE Rhode Island School of Design is most fortunate in having acquired, in the summer of 1923, in the Paris market, a very important vase, an amphora, about thirty centimetres high, and in a perfect state of preservation, bearing the signature of its maker, the potter Nikosthenes.

The main design, in black figures, is repeated on both sides of the vase. In the centre, are two horsemen riding towards the right, with three figures on either side of them. This subject, while not in itself interesting, nevertheless deserves careful scrutiny, because of the beautiful and dainty execution and draughtsmanship. We also note a wealth of decorative design: on the neck, double palmettes and lotus buds; on the body, below the main design, a chain of palmettes, and under that a zigzag pattern, in white on black, and on the handles, ivy branches and leaves.

By unusual good fortune, it has been possible to learn a great deal about the past history of this vase. It was discovered at Cervetri in Italy, the site of the ancient Etruscan city of Caere, either in the end of 1865, or in the beginning of 1866. When it is first mentioned, this, and three other similar amphorae, found at the same time, all bearing the signature of Nikosthenes, had already (August 1866) passed into the possession of Alessandro Castellani, the well-known Roman antiquary. These vases were sold by him at various times, and it has been possible to follow this vase almost step by step through various private collections, until it was finally



AMPHORA BY NIKOSTHENES
Greek, 6th Century B. C.
Museum Appropriation, 1923

bought by the Rhode Island School of Design.

The potter Nikosthenes is one of the most interesting and important of the makers of Greek vases. He flourished in the end of the sixth century B. C., when the technique of leaving the designs in red on a black ground (commonly called the red-figured technique) was first introduced, and ran along side by side with the reverse, or black-figured, technique. We have seen that our amphora is in the black-figured technique. The activity of Nikosthenes is believed to have extended over a very long period; for not only did he sign vases of both techniques (indeed, at one time he used to be regarded as the inventor of the red-figured technique) but more of his vases have been preserved than of any other Greek ceramic artist, there being extant well over one hundred vases or fragments signed by him.

Two forms of signature are found on Greek vases— ". . . made me" or ". . . painted me." Nikosthenes always

signs "made me," and this vase is no exception, the signature, in the archaic letters, being found under one of the handles. It is, moreover, as a potter that Nikosthenes is principally interesting—for he is an innovator, an experimenter, creating either altogether new shapes for his vases, or developing, and adopting shapes previously invented, although not commonly used. In this amphora we are fortunate in having a vase of a typical Nikosthenic shape. It is markedly different in form from the ordinary conception of a Greek amphora, and, indeed, amphorae of this shape are commonly called "Nikosthenic" amphorae, whether signed by him or not; but it is possible that this shape was used before Nikosthenes's activity began, and that he only developed it and made it his own. We note the long, thin neck, the broad, flat handles, and the low ribs, running horizontally around the body, and at once we see a derivation from an original in metal. On such a vase, the designs are of but secondary importance, and must be largely decorative, owing to the small and inadequate spaces left for composition, on neck and body. It is the form which is important.

The best place to see the work of Nikosthenes is the Louvre in Paris, where twenty-five vases by his hand are on view, of which fifteen are of this shape; and there are other vases grouped with these which, though not signed, are surely from his factory. In the whole of this country, however, I know of only one other of these amphorae of Nikosthenes; it is in the museum of the Johns Hopkins University in Baltimore. We have, therefore, cause to congratulate ourselves on this splendid acquisition, which will make it necessary for anyone who desires to study the history of Greek vase-painting without leaving America, to reckon with our collection; for in this vase we have undoubtedly the best example of the work of Nikosthenes in the black-figured technique in any museum in the United States.

STEPHEN B. LUCE

NOTE.—The writer is preparing a more detailed publication of this vase, which will appear later in the *AMERICAN JOURNAL OF ARCHAEOLOGY*.

The Baltimore amphora was published by Professor David M. Robinson, in the *AMERICAN JOURNAL OF ARCHAEOLOGY*, vol. XXVI, 1922, pp. 54-58. One of the best discussions of Nikosthenes and his work will be found in Edmond Pottier's *Catalogue des Vases Antiques de Terre Cuite du Musée du Louvre, Troisième Partie (L'École Attique)* Paris, 1906, pp. 751-759.

"YOUNG WOMAN IN BLUE"

by ÉDOUARD MANET

NO collection of French Impressionists can be called representative of that great movement without an example of the work of Édouard Manet. This is true because he was the pioneer and the leader of the movement, and because he ranks among the most distinguished of modern French artists. The Museum is glad to have secured in 1921 a fine example of Manet's work. It is the portrait of Mlle. Lavanne, better known as the "Young Woman in Blue," and has been in a French private collection for years. The portrait is treated with the absolute disregard of classical posing which is so characteristic of Manet. The model is seated in a wholly relaxed position which is unstudied and accidental. The treatment of the dress with its remarkable handling of blues is certainly the work of a master. The artist must also have delighted in the opportunity to paint the somewhat dishevelled hair silhouetted against the lighter color of the back of the chair.

The portrait has totally different effects on persons, depending upon their relative appreciation of subject or treatment. Many of us are still subjective in our interest and are not prepared to see the unconventional in art. The tradition of studied attitude and pose is a direct one from classical times through the Renaissance to our own. Most of the painters are staunch upholders of this tradition. But Manet and others since his day have replaced classicism with a frank rendering of nature as they found it, perchance an accidental moment like that in this portrait. Some might see in it a coarse and disagreeable subject, the kind that shocks the beholder, like those in Zola's novels. But longer acquaintance does not strengthen the impression that



YOUNG WOMAN IN BLUE

by Édouard Manet

Gift of Messrs. William T. Aldrich, Richard S. Aldrich, George Pierce Metcalf, Stephen O. Metcalf, Jesse H. Metcalf, Mrs. Gustav Radeke and Museum Appropriation, 1921.

the young lady is feeling the effects of too much gaiety, and the greatness of the artist in catching and holding so powerful a portrait becomes more evident. The painter on the other hand does not get the same reaction but is thrilled with the power of the technique, the wonderful handling of drapery and color, the treatment of the flesh and the painting of the hair.

Manet's greatness undoubtedly consists in this, that he broke away entirely from the classicism of David and went straight to Nature, painting it as he saw it. He it was who laid the foundations of much of modern painting. He did not paint to please the public, so critics and laymen alike assailed him bitterly. It was only just before his death that recognition came to him; and it is interesting to note that, original as he was, and impatient of re-

straint of style, he is not reckoned to-day as radical or revolutionary. Rather is he a sound painter, frank to a degree, with a keen eye and a keener hand.

Such a man is both the product of his environment and a moulder of it. In the early part of his career Manet travelled in Germany, Italy and Spain, where the work of the Venetian School and Velasquez fascinated him. When he began his artistic career he adhered strictly to his own dictum, "Do nothing without consulting Nature." He evidently did not feel that he was a reactionary, for we find him stating in 1867, "Monsieur Manet has always recognized genius wherever he found it and has never aimed to overthrow an ancient tradition of art nor to establish a new one. He has merely sought to be himself and no other."

The artist realized that his work was likely to be misunderstood always, if we may judge from his conversation with Antonin Proust who reports him as saying, "You know my work must be seen in its entirety. If I should vanish, I beg you not to let me go bit by bit into the public collections, for people would judge me ill." It is a commentary on this feeling of his that his work is highly prized by those collectors who are fortunate enough to possess any of his work, and the art museums of to-day wisely seek to obtain as representative a group as is possible.

Manet was a dynamic artist in the sense that he was always the center of action. He was a member of that noted group of friends which included among others, Whistler, Legros, Fantin-Latour and Zola. His dynamic spirit has lived after him to enliven all of French art, and to lead modern painting into broader fields of endeavor.

L.E.R.

A PAINTING BY GEORGE MORLAND

A RECENT gift of the late Manton B. Metcalf was a painting by George Morland, and a contemporary engraving of it by his brother-in-law, William Ward. Morland was born in 1763 and died in 1804. The painting was exhibited by the Society of Artists in 1790. The engraving was done by Ward in 1789 and was published by P. Cornman.

The painting is now called "The Village Fair," but, as is indicated by the title of the engraving, was originally known as "The Ass Race." On the right is a thatched cottage; on the left the rugged trunks of two trees seem to merge, while gnarled branches spread wide over people and horses beneath. The background is principally foliage.

Along a road, such a one as might have been on the outskirts of a village, two burly fellows ride, lustily beating the beasts under them. As if this were not enough, knaves nearby whack the animals with staves as they pass. Around are scattered the spectators. A group of four,

men and women, seated in a two-wheeled cart, drink from mugs. Perched on a sign-post beside a watering-trough, is a young scapegrace waving his hat on the end of a stick. Another, whose hat has flown off, is climbing the post; and near the trough a lad is sprawling in the mud. The whole scene is replete with the boisterous, rather crude, humor in which the artist himself delighted and which he loved to paint.

George Morland, as we know, was not always careful as to drawing, although he could draw well and upon occasion did so. Our painting shows his usual defects in this phase, as well as somewhat hard textures. Of the men and beasts only a few of the larger are more carefully drawn: for instance, the gentry with their horses. But some finer qualities are also apparent—such as harmony of color, facility and certainty of touch, and absolute understanding of character. The foliage is a conventional green and brown, but there is atmosphere; above is a bright blue sky with gray clouds. A subdued luminosity pervades the whole, which is intensified in the stronger colors and high lights. Morland was one of the first of the group of painters—including John Crome, Richard Parkes Bonington and John Constable—who studied and sketched the out-of-doors and sometimes even left the studio to paint there. Together they profoundly influenced the Barbizon School that was to begin to flourish in the eighteen thirties.

"The Village Fair" reveals Morland's interest in truthful, unaffected nature. He always lacked fortunate studio facilities but possessed great powers of observation and a retentive memory. He did not need to stay long indoors to produce the spontaneous works that pleased his friends and still delight us to-day.

Morland was subjected to rigid training and severe discipline in early life by his father, a painter of distinction, to whom he was apprenticed until twenty-one years of age. While quite young his copies of paintings, original drawings and paintings were sold to good advantage. When the term of apprenticeship expired Romney



THE VILLAGE FAIR

by George Morland

Gift of Mr. Manton B. Metcalf, 1921

made him a flattering offer, but in preference to luxury and a respected position in society he was drawn to the companionship of stable attendants and tavern frequenters. Drink was his worst vice. But in spite of excessive dissipation he obtained fame. Four hundred and twenty of his works were engraved and published, some of them being executed by the greatest masters of mezzotint. This alone is sufficient to prove that Morland was not indolent but extremely prolific and industrious. He was continuously in debt but that condition disturbed him little. He knew that in a few moments his genius could produce the means to satisfy his own appetite or to appease his creditors, who often preferred his paintings to money. Morland died at the age of forty-one, a recognized genius who, had he lived a better and a longer life, might have equalled or surpassed the best Dutch masters of genre. He might also have conquered in other fields—portraiture, perhaps, but, fearing the curtailment of personal liberties and the full range of artistic originality, he avoided and rebuffed people of position and influence. Yet, handicapped as he was, he occupies the

enviable position of being a great and truthful depicter of English scenes of rustic and homely life.

George Morland's best works are said to have been produced around 1794. Our painting can be approximately dated five years earlier and is a representative example of the man's genius. We are fortunate, indeed, in possessing not only the painting but also the contemporary colored engraving of it.

D.R.

PAINTING BY H. G. DEARTH

THE recent death of M. Jacques Séligmann, the well-known antiquary of Paris, came shortly after his gift to the Rhode Island School of Design of a painting, "A Sea-Pool," by Henry Golden Dearth. It is fitting that this panel should be chosen for the gift, for Rhode Island claims Mr. Dearth as its own, and art lovers have been proud of the high place in American art which the artist enjoyed during his life. It is characteristic of the catholicity of M. Séligmann's taste that he should choose a radical example of Mr. Dearth's work as a representative one to own, while at the same time he specialized

as a dealer in Gothic and Renaissance objects.

Mr. Dearth was born in Bristol, Rhode Island, on April 22, 1864, and died in New York City on March 27, 1918. He studied in Paris at the École des Beaux-Arts, and with Aimé Morôt and Hebert. Throughout his career as an artist he was distinguished as a colorist and a draughtsman. He had a genius for acquiring antiques, especially Gothic, Renaissance and Oriental and collected sculptures, rare textiles and other objects of great beauty. Perhaps it was the community of interests which drew Jacques Séligmann and Dearth together.

Dearth's work falls naturally into three periods. From 1890 to 1912 he painted largely in France, choosing his subjects from the country near Boulogne and Montreuil-sur-Mer. It was here that he made his home. This work was largely landscapes distinguished for their poetic and tonal quality. About 1912 he developed a very radical change in style. His subject matter became analytical and subjective, rather than objective; his color was brilliant, the pigment was applied thickly, and a distinct decorative note is seen in his composition. During this period he experimented in the painting of the rock-encased pools of the Brittany coast at low-tide. It is to this period that the Séligmann gift belongs. His third period was by far his finest. In it he painted still-life in a decorative way which has set a standard for modern work. Often he chose as his models the treasures of his own collection, and his sensitive appreciation of a rare Wei sculpture, a Persian miniature or a Gothic Madonna is indeed remarkable. One wishes that more people, artists and laymen alike, could appreciate to the full, as Dearth did, the spirit and appeal of the art of the past, and its message for the present and future, particularly in the decorative arts.

In the recently acquired gift the delight of the artist in the limpid water, the moist coloring of the pebbles, the great interest of little things, is very evident. The mosaic-like effect and the decorative use of

irregular masses without formal pattern, add greatly to the appeal.

Much of American art to-day follows along traditional lines, often of European influence or origin, another part seeks originality without having the requisite technical skill, but there is much of pronounced value which is distinctly American. To this division belongs Mr. Dearth's work. It is small wonder then that he is represented in so many of our large museums and private collections.

PUBLIC LECTURES

The free public lectures in Memorial Hall under the auspices of the Rhode Island School of Design presented three interesting subjects by as many noted speakers. They proved very popular.

The first on January ninth was on "Gothic Sculpture." The speaker was Miss Stella Rubinstein, a well-known lecturer and specialist on Gothic Art.

The second was given on February twentieth by Joseph Lindon Smith. His subject was "An Artist in Cambodia." Mr. Smith is a distinguished painter, and world-traveler. His description of Angkor-Wat, the temple of the Khmers, rivalled in interest that of the recent Egyptian finds.

On March fourteenth Allen John Bayard Wace lectured on "Greek Embroideries." Travelers in Greek lands have always sought these delightful pieces of native work without perhaps realizing their background or importance. Mr. Wace has long been an enthusiastic collector and student of these, while he was in residence at the British School of Archaeology at Athens as its Director.

THE LIBRARY

Among the additions to the Library since July 1, 1923, are the following:

Adams, Adeline—*Spirit of American Sculpture*. 1923.

Allen, Fred H.—*Great Cathedrals of the World*. 2v. 1886.

L'Art pour tous. Troisième année, 1863.

- L'Arte. Anno 1-3, 7-25. 1898-1900, 1904-1922.
- Bachstitz Gallery. Collections. 3v. Lmt. ed. of 300.
- Blackwood, William—Calico Engraving.
- British School of Archaeology in Egypt: Meydum and Memphis (III), by W. Flinders Petrie. 1910.
- Brown, Bolton—Lithography. 1923.
- Clifford, C. R.—Period Dictionary. 1923.
- Curtis, Nathaniel Cortland—Architectural Composition. 1923.
- Dalton, M. A.—Catalogue of the Ivory Carvings of the Christian era . . . in the British Museum. 1919.
- Dill and Collins Company—Pictorial Life of Benjamin Franklin, Printer, etc. 1923.
- Durm, Josef—Die Baukunst der Renaissance in Italien. 1903.
- Newberry, Percy E.—Beni Hasan, pt. 1. 1893.
- Naville, Edouard—Temple of Deir el-Bahari. v. 1, n. d.
- Errera, Isabelle—Dictionnaire Répertoire des Peintres. 1913. Répertoire des Peintures datées. v. 2. 1921.
- Escholier, Raymond—Daumier, peintre et lithographe. 1923.
- Ferrari, Giulio—Il ferro nell'arte Italiana. n. d.
- Finberg, A. J.—Early English Water-colour Drawings by the Great Masters. 1919.
- Freise, Kurt and others—Rembrandts Handzeichnungen. 2v. 1912, 1922.
- French, Leigh, Jr.—Colonial Interiors. 1923.
- Gibbs, James—A book of Architecture, containing designs of buildings and ornaments. 1728.
- Glazier, Richard—Historic Textile Fabrics. 1923.
- Goodyear, William H.—Grammar of the Lotus. 1891.
- Guérinet, Armand, ed.—Étoffes byzantines, coptes, romaines, du IV^e au X^e siècle. n. d.
- Hayward, Arthur H.—Colonial Lighting 1923.
- Hind, Arthur M.—History of Engraving and Etching. ed. 3, rev. 1923.
- Humphreys, John S.—Bermuda Houses. 1923.
- Jacobs, Michel—Art of Color. 1923.
- Kühn, Herbert von—Die Malerei der Eiszeit. n. d.
- Lachner, Carl—Geschichte der Holzbaukunst in Deutschland.
- Mâle, Émile—L'Art religieux du XII^e siècle en France. 1922.
- Martin, Charles—Civil Costume in England. 1842.
- Metropolitan Museum of Art, New York: Burroughs, Bryson—Catalogue of Paintings. ed. 6. 1922.
- Oakley, Violet—The Holy Experiment, a message to the world from Pennsylvania. 1922.
- Oppe, A. P.—Thomas Rowlandson. 1923.
- Percival, MacIver—The Chintz Book. n. d.
- Proust, Antonin—Édouard Manet. 1913.
- Ricci, Corrado—Architecture and Decorative Sculpture of the High and Late Renaissance in Italy. n. d.
- de Ricci, Seymour F.—Exposition d'objets d'art du moyen age et de la renaissance. 1913.
- Riefstahl, R. Meyer—Parish-Watson collection of Mohammedan potteries. 1922.
- Ritchie, G. W. H.—English Etchers. 1885.
- Rivière, Georges—Le Maître Paul Cézanne. 1923.
- Rivière, Henri—La céramique dans l'art d'Extrême-Orient. v. 2.
- Sarre, F.—L'Art de la Perse ancienne. 1921.
- Schmidt, R. R.—Die Kunst der Eiszeit. n. d.
- Stratton, Arthur—The English Interior. n. d.
- Tostain, Charles—Reproduction complète de la tapisserie-broderie de la Reine Mathilde (XI^e siècle). n. d.
- Trowbridge, Bertha Chadwick—Old Houses of Connecticut. 1923.
- Vasselot, J. J. Marquet de—Les Émaux Limousins. 2v. v. 1 text, v. 2 plates. 1921.
- Waley, Arthur—Chinese Painting. 1923.

Warne, E. J.—Furniture Mouldings. 1923.

Warner, Worcester Reed—Selections from Oriental objects of art collected by Worcester Reed Warner. 1921.

Watt, George—Indian art at Delhi, 1903. n. d.

Winckelmann, John—History of ancient art among the Greeks. 1850.

Some of these came by purchase from Library funds, and many are gifts from the following friends: Miss. E. D. Sharpe, Mrs. E. C. Bucklin. Bachstitz Gallery, Miss Abbie M. White, A. Merriman Paff, V. G. Simkhovitch, William C. Dart, Mrs. Gustav Radeke, Mrs. Jesse H. Metcalf, Miss Sarah C. Greene, Seymour de Ricci, Miss Ellen M. Dooley, Theodore Francis Green, Henry D. Sharpe, Harald W. Ostby.

M. S. P.

ACCESSIONS AND GIFTS

JUNE 15, 1923 to MARCH 15, 1924

Beadwork

Purse, American, 18th century. Gift of Mrs. Edward Harris Rathbun.

Costume

Embroidered silk kimono, Japanese, 19th century. Gift of Mr. Francis A. Foster.

Scarf, French Canadian "habitant" work, 18th century. Gift of Mrs. Jesse H. Metcalf.

Fan, lace mount, ivory blades, European, 19th century. Gift of Miss Abbie M. White.

Ceramics

Two cups and saucers and egg cup, French, Louis Philippe. Bequest of Miss Esther Hinckley Baker.

Dipylon vase, Greek, 7th century B. C.; black-figured amphora signed by Nikosthenes, Greek, 6th century B. C. Museum Appropriation.

Red-figured amphora, probably by Taleides, Greek, 5th century B. C.; red-figured krater, Greek, 5th century B. C.; pyxis, Dipylon type, Greek, 7th century B. C. Gift of Mrs. Gustav Radeke.

Copper lustre standard plate decorated by William De Morgan, English, 19th century. Gift of Miss Ellen D. Sharpe.

Drawings

"Horses" pencil, by Rosa Bonheur. Bequest of Mr. Frederick Kinyon.

"Tavern Interior," pen and ink and wash, by Adriaen van Ostade; "Nude," pencil and color-wash, by Auguste Rodin; "Frankfurt on the Rhine," pen and ink and water-color, by Samuel Prout; "Thatched Cottage seen in Bright Sunlight," pencil and wash, by John Constable; study for stage setting for "Macbeth," wash, by Charles Ricketts. Gift of Mrs. Gustav Radeke.

Enamels

"Annunciation," plaque attributed to Nardon Penicaud, French, Limoges, early 16th century. Museum Appropriation.

Furniture

Spinning wheel; brass warming-pan; side chair, Dutch style; side chair, Sheraton style; American, 19th century. Gift of the estate of Miss Elizabeth Dorrance Bugbee.

Glass

Collection of one hundred and ninety-one cup plates, American, Sandwich, early 19th century. Gift of Mrs. H. Martin Brown.

Ivory

Carved ivory box, Chinese, 19th century. Bequest of Miss Esther Hinckley Baker.

Jade

Amulet, Chinese, T'ang Dynasty. Gift of Mr. C. D. McGrath.

Jewelry

Pietra dura brooch, Florentine, 19th century. Gift of Mr. Albert Babcock.

Gold watch, Swiss, Geneva. Gift of Mrs. Jesse H. Metcalf.

Gold bracelet, fibula, bead, two pairs of ear-rings, and small votive amphora, Greek, 5th-3rd century B. C. Gift of Ostby and Barton in memory of Englehardt Cornelius Ostby.

Silver brooch, Italian, 19th century. Gift of Miss Abbie M. White.

Lace

Two pieces of Italian lace. Gift of Mr. Francis A. Foster.

Numismatics

Bronze medal by Frank Bowcher. Gift of the artist. Gold coin from Mosul dated 1781. Gift of Mr. Fathallah H. Miller.

Silver penny, Cnut, Anglo-Saxon, early 11th century. Gift of Mr. Scott A. Smith.

Painting

"Grand Canal, Venice," by George Loring Brown; "A Russian Hamlet," by Adolph Schreyer. Gift of Mr. Francis A. Foster.

"Thermignon, Savoie," by De Guinhalde. Gift of Col. Michael Friedsam.

"Fuchsias," by Isobel Lilian Gloag. Given in memory of the artist by her family.

"Portrait of a Boy in Brown," by Frans Pourbus; "Portrait of a Man," by Ferdinand Bol; "Two Saints," school of Tiepolo; "Madonna and Child and St. Joseph," School of Andrea del Sarto; "Landscape," by Vermeer of Haarlem; "Head of an Old Man," by Aart de Gelder; "Christ at Supper," by de Crayer; "Adoration," by Dosso Dossi; "Head of a Bearded Man," Italian, 17th century; "Three Saints," Italian, Umbrian School, 17th century. Gift of Dr. and Mrs. Edward M. Harris.

"Portrait of Mehitable Knight Dexter," attributed to Ralph Earl; "Portrait of the Clark Children," attributed to John Smibert. Jesse Metcalf Fund.

"Courtroom Scene," by Jean-Louis Forain. Gift of Messrs. Stephen O. Metcalf, George Pierce Metcalf, and Houghton P. Metcalf.

"St. Katherine," fresco, by Cosmo Rosselli. Gift of Mrs. Gustav Radeke.

"A Sea Pool," by Henry Golden Dearth. Gift of Mr. Jacques Seligmann.

Prints

Engraving by William Hamlin: certificate of Samuel Packard's membership to Providence Marine Society.

Sculpture

Terra cotta head, fragment of statuette, Graeco-Roman, 2nd century B. C. Gift of Mrs. Arthur P. Hunt.

"Dancer," bronze statuette by H. G. E. Degas. Gift of Messrs. Stephen O. Metcalf, George Pierce Metcalf, and Houghton P. Metcalf.

Terra cotta sphinx and figurine, Greek, 6th century B. C. Museum Appropriation.

Marble statuette of a youth, Greek late 5th or early 4th century B. C. Museum Appropriation and Special Gifts.

Marble capital, French Romanesque, 12th century. Gift of André Seligmann.

Silver

Tankard made by Stephen Minot. Gift of Mr. Marc Tiffany Greene.

Snuff box, Dutch, early 19th century; spoon, South American, 19th century. Gift of Mrs. Jesse H. Metcalf.

Tablespoon made by Thomas Arnold, Newport, R. I., 1739-1828. Gift of Mrs. Gustav Radeke.

Textiles

Embroidered linen table cover, Italian, 19th century. Bequest of Miss Esther Hinckley Baker.

Two embroidered linen scarfs, Turkish, 19th century. Bequest of Miss A. Alice Bridge.

Batiked sarong, Javanese, 19th century. Gift of Mrs. Samuel S. Durfee.

Embroidered maniple, Italian, 17th-18th century; brocade, French, 17th century. Gift of Mrs. Arthur P. Hunt.

Embroidered needlecase, American, 1797. Gift of Mrs. Frederick Metcalf.

Silk fabric, Hispano-Moresque, 14th century. Gift of Mr. Houghton P. Metcalf.

Rug, South Persian, 19th century; Red Rattlesnake rug, American Indian; brocade French, 17th century. Gift of Mrs. Jesse H. Metcalf.

Coverlet woven by George Crompton, American, 1811. Gift of Mr. Ersvel L. Mowry.

Woodcarving

Gothic niche, French, 15th century. Museum Appropriation.

Three carved panels, Sicilian, 17th century. Gift of Mrs. Gustav Radeke.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe

OFFICERS

Mrs. GUSTAV RADEKE	President
THEODORE FRANCIS GREEN	Vice-President
G. ALDER BLUMER, M. D.	Secretary
STEPHEN O. METCALF	Treasurer
L. EARLE ROWE	Director

TRUSTEES

Term expiring 1929	Miss MARGARET SHOVE MORRISS, G. ALDER BLUMER M. D.
Term expiring 1928	HOWARD HOPPIN, HARALD W. OSTBY
Term expiring 1927	WILLIAM L. HODGMAN, SYDNEY R. BURLEIGH
Term expiring 1926	WILLIAM T. ALDRICH, HENRY D. SHARPE
Term expiring 1925	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1924	HOWARD L. CLARK, THEODORE FRANCIS GREEN

EX-OFFICIO

His Excellency Governor WILLIAM S. FLYNN
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O.
WINSLOW
Professor ALBERT D. MEAD, of Brown University
Professor JOHN FRANCIS GREENE, of Brown University
E. CHARLES FRANCIS, of State Board of Education
Mrs. WILLIAM HOFFMAN, of State Board of Education
Librarian of Providence Public Library, WILLIAM E.
FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time
\$100.00
Annual Governing Members, who pay annual dues of
\$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY

The Library contains 5,451 volumes, 16,500 mounted photographs and reproductions, 3,899 lantern slides, and about 4,540 postcards. During the months of June, July and August the library is closed

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. XI

JULY, 1923

No. 3



JULIO-CLAUDIAN HEAD

Roman 28 B. C.—69 A. D.

Gift of Mrs. Gustav Radeke, 1922

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1923, by Rhode Island School of Design. All rights reserved.

A JULIO-CLAUDIAN HEAD

AMONG the recently acquired treasures in the Museum is an exceedingly interesting and intriguing Roman portrait head. As its history and provenance are unknown to us, we are thrown back upon our experience and our imagination for our enjoyment of it.

As the head now stands, let into a block so as to form a sort of "herm," it does not indicate whether it was a part of an entire statue or simply a portrait bust. In antiquity it was found convenient to have demountable heads, so to speak, for two reasons. In the first place, it made possible the carving of an "artistic" head for a "commercial" body, thus saving expense; and secondly, in the case of what might be called royal portraits, it made it possible to keep up-to-date features on the shoulders of the statues of a rapidly changing dynasty.

So far as I have been able to go in my search, the identification of the head is impossible, but the classification of it as Julio-Claudian is certain. In other words, it belongs to an easily recognized type of portrait that was produced in Rome from the accession of Augustus to that of Vespasian, 31 B. C. to 69 A. D. Aside from a broken nose the head is in a fine state of preservation; its surface has not been destroyed either by working over or by acid baths. We seem to have the sculptor on his own testimony. In speaking of it as a Julio-Claudian head we must be careful not to assert that it represents a member of the ill-fated house that came to an end with Nero.

In the last century of the Republic Roman portraiture reached a high pitch of excellence. To this achievement two main influences contributed, the realism and interest in personal character manifested by Romans and Etruscans and also the individualizing tendency of Hellenistic art, coupled with its marvelous technique.

Greek art of the great days had a leaning to types, as we can see in the portrait bust of Pericles. We have only to contrast this with the bust of a squinting, deaf old Ro-

man to see what a long way sculpture had come in moving from Greece to Italy. However, we must admit a very real, though a very different kind of beauty in the Roman product: the Roman bust presents us an individual man with his qualities, the bust of Pericles presents us with the type that we recognize as "rulers of men."

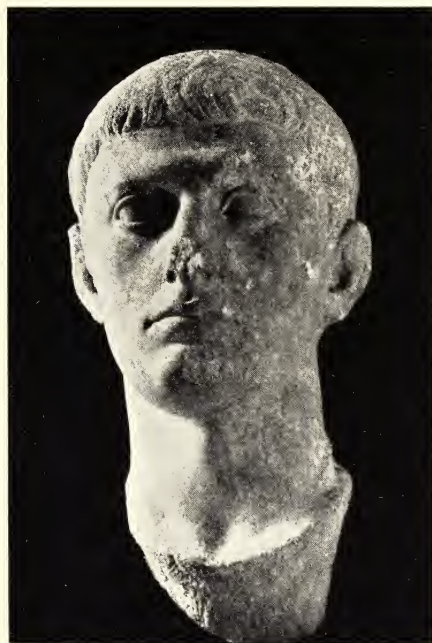
The age of Augustus is marked by the endeavor on the part of the Romans to find their models for artistic effort in the works of the great age of Greek art. Horace forsakes the later Alexandrines and returns to the wells of inspiration that he finds in Alcaeus, Archilochus and Sappho: so, too, the official sculptors of Augustus sought to perpetuate his likeness and his deeds in the style of the best age of Greek sculpture with its simplicity, its reserve and its fondness for types.

Hence comes that departure from the rugged realism of the Republic and a move toward the more generalized expression of the age of Phidias. The bust of the young Augustus and the head as well as the figure of the Prima Porta statue reveal this tendency. Although Augustus, an adoptive Julius, and his Claudian successors were not too closely related by blood, still the idealization or generalization of the subjects and the stylistic treatment give them all a certain family resemblance. In fact, the style of the Imperial family portraits was so dominant that we find a number of portraits of people not connected with the Imperial family made by the sculptor, out of deference to the prevailing style, to look as much like Julio-Claudians as a Nattier might make the court ladies to resemble their queen.

So, in the presence of this serious, not to say, sad face — perhaps that of an actual member of the Imperial family — we fall to wondering who he was and what was his unhappy fate. Even if we gain no clew to his personality, we cannot get away from the tragedy which hung over his line.

"Uneasy lies the head that wears the crown" might truly be spoken of the Roman Emperors in general and of the family and immediate successors of Augustus

in particular. They paid in full the penalty for establishing a system of government in a society that needed a political re-adjustment but did not desire it. Lovers of traditional liberty could not be reconciled with Autocracy and if they could not rid themselves of Autocracy, they could at least, from time to time, rid themselves of the Autocrat. Forty-one out of fifty-nine emperors from Julius Caesar to Constan-



JULIO-CLAUDIAN PORTRAIT HEAD

tine died violent deaths. Of the Julio-Claudian family whose representatives were in power from 44 B. C. to 68 A. D. we have mention of one hundred and eight men, women and children: of these, accounts tell us, thirty-nine died bloody deaths. Such was the price they had to pay for their eminence; in maintaining it their race became extinct.

Along with the artistic merits of this bust we cannot but reflect on its historical and human associations. This ill-fated family worked to create an ideal paternal rule

— a blend of freedom and wise control. Their artists sought to express this ideal in portraits marked by serenity, intelligence and benignity. Many families and individuals took the cue as contemporaries of Louis XIV took from the "le roi soleil" their cue in political ideas and manners. This courtliness had its defects, and had to give way to sturdier and homelier qualities in the reign of Vespasian. This change is no better reflected in the pages of the moralists than it is in the work of the portrait sculptors. With these considerations in mind I think we find the additional charm of pathos in the bust of this "unknown Roman" who suggests to us the defeated purposes and the tragedy of the early Caesars.

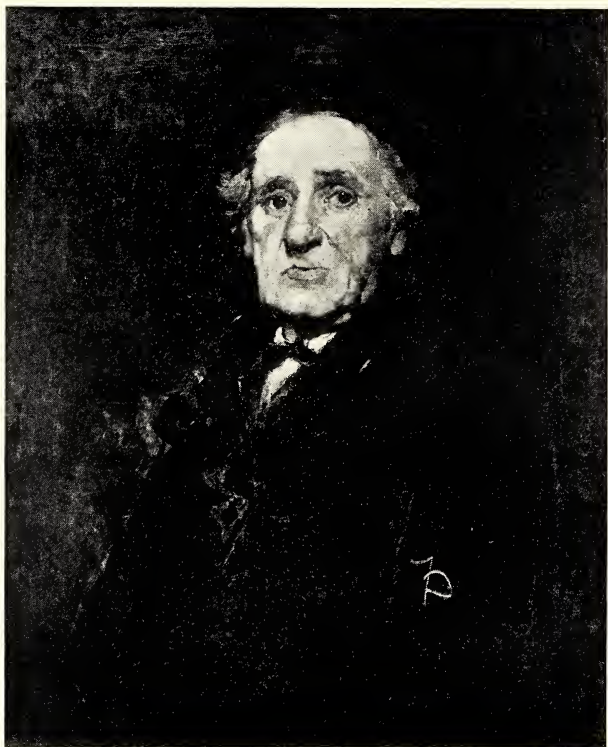
—J. F. GREENE

PORTRAIT HEAD

By FRANK DUVEINECK

FOR some time the Museum Committee has been looking for a representative example of Frank Duveneck's painting which might be added to the permanent collection. The search has not been altogether an easy one, for there are but few of his paintings available, owing especially to the fact that so much of his best work, in the course of years, has found a home in the Cincinnati Museum of Art. There the changing features of his artistic expression may be properly studied. Our Museum is, however, happy to call attention to the painting by Duveneck which has been recently acquired. It is a carefully studied portrait of a man, and painted with all the mastery of brush stroke and brilliancy of technique for which Duveneck was famous. It was the practice of the artist to use deep browns and rich bituminous backgrounds. As a character study the portrait is also very successful, inviting comparison with some of the older masters. It is also interesting because it is an everyday type and of especial appeal to artists.

Duveneck is an artist whose work peculiarly demands museum representation. In the first place, in the seventies he was the first to break away from the placid, but



PORTRAIT HEAD

Frank Duveneck (1848-1919)

Museum Appropriation, 1923

shallow current of American painting of his day. He was not a poetic, imaginative painter, full of anecdote and narrative, but thought in terms of paint, and made it express his purpose. One feels this decidedly when studying his work. He was perhaps the greatest teacher of painting that America has ever had, for under him studied such men as Shirlaw, Chase, Alexander, Vinton, DeCamp, Story, Ross Turner and Twachtman, to mention only a few. His influence on American painting, therefore, was very pronounced. Certainly the group that dined and lived with him at the Max Emanuel Café in Munich was a notable one. His own reputation as a painter is one of long standing and of pronounced degree. It has been said, "That he was a painter's painter." Perhaps they are the ones who are most enthusiastic. For ex-

ample, John Singer Sargent remarked at a dinner in London sometime ago, "After all's said, Frank Duveneck is the greatest talent of the brush of this generation."

It is usual to decry art of the previous generation, to search for some new method of expression, to disclaim academic training, and to proclaim the age of the individual. History shows us two things; first, that this has always been the cry of artists, and second, that in spite of this, the real value of sound painting and true searching for character portrayal remains evident, irrespective of period. For that reason, Duveneck will always hold a prominent place in American art, and because of it, museums of art and collectors vie with each other to possess his work. The Museum is indeed fortunate to have secured so fine an example of Duveneck's art.



SAINT BENEDICT BLESSING KING TOTILA

Attributed to Pesellino (1422-1457)

A PAINTING BY PESELLINO

THE Museum made a number of interesting purchases in 1922 from the Museum Appropriation, among them being a panel painting of "King Totila and his Suite being blessed by Saint Benedict," which hitherto has been attributed to Antonio Pisano, better known as Pisanello. The painting comes from the collection of M. Alfred Armand, the well-known French authority on Pisanello and author of the work entitled, "Les medailleurs italiens des quinzieme et seizieme siecles." He evidently felt strongly that the painting could safely be given to Pisanello. There is another possible attribution.

The subject depicted is one of great interest. Perhaps it cannot be better described than in the passage from Lord Lindsay's, "Sketches of Christian Art," which is quoted by Mrs. Jameson in her "Legends of the Monastic Orders." "And Totila, King of the Goths, hearing that Benedict possessed the spirit of prophecy, and willing to prove him, attired Riggo, his armor bearer, in his royal sandals, robes

and crown, and sent him, with three of his chief counts, Vuleni, Rudeni, and Bledi, to the monastery. Benedict witnessing his approach from a lofty place whereon he sat, called out to him, 'Put off, my son, those borrowed trappings: they are not thine own,' and Totila, hearing of this, went to visit him; and perceiving him from a distance, seated, he presumed not to approach, but prostrated himself on the earth and would not rise till, after having been thrice bidden to do so by Benedict, the servant of Christ deigned to raise him himself, and chid him for his misdeeds, and in a few words foretold all that was to befall him, the years of his reign, and the period of his death." It is the latter part of the story which is represented. Saint Benedict stands in front of his monastery at Monte Cassino, surrounded by his disciples, among whom are probably Maurus and Placidus. Beside him is his sister Saint Scholastica. Before him kneels the aged king in royal robes, and with his crown in the hands of one of his attendants. The group of four knights behind the king may possibly be identified as the four members

of his suite who have been mentioned. Beyond are other attendants and soldiers. In the distance is a rolling country with the king's camp on the extreme left near a small wood, while in the centre are several castles crowning cone-shaped hills. The date of the incident painted is 543, but a short time before the death of St. Benedict. The costumes, however, are of the period of the 15th century.

The success of the Benedictine order and its diffusion over Europe created a considerable demand for paintings and frescoes showing incidents in the life of St. Benedict. Of these, twenty-two seem most in favor, and one of this number is the subject of our painting.

The present church at Monte Cassino dates from 1637 to 1727 and is from the design of Bramante. The church which it replaced was that built by St. Benedict. The church shown in the painting may have absolutely nothing to do with this interesting structure, but again it may be that here we have an indication of its appearance. Its small scale in comparison with the figures is entirely in line with the practice among artists of the period, whereby artistic license was exercised when buildings were introduced into the landscape.

The representation of the cat asleep on the roof is worthy of comment as indicative of the delight the artist took in such homely details.

It has been said that the painting was attributed formerly to Antonio Pisanello of Verona, whose dates are 1397 to 1455. M. Armand undoubtedly felt the similarity in certain details between his painting and the "Adoration of the Magi" in the Kaiser Friederich Museum in Berlin. The German authorities and some others attribute this work to Pisanello, but other equally able scholars have, by mutual consent, assigned it to the School of Paolo Uccello of Florence. Of these latter critics, Adolfo Venturi (*Storia dell'Arte Italiana*, vol. VII, pt. 1, p. 343) is the leader. If this group is correct our painting as well becomes Florentine and of the fifteenth century.

It is worth our while to note the artistic activity in Florence in that period. The last worth-while exponent of the older school, Fra Angelico, was active. The group of younger men, including Uccello, Donatello, Ghiberti, Massacio and others were hard at work moulding the new art of Florence. The oldest of these was Uccello who found delight in the study of perspective and in painting animals and birds. Horses also interested him decidedly, and he found further pleasure in painting the rich costumes of the period. Uccello had nothing to do with our painting, but the interests mentioned were also those of a number of followers, who, although less brilliant than their leaders, each made his contribution to the growth of Florentine art. Among them was Francesco di Pesello, who was nicknamed Pesellino. He was born in Florence in 1422, worked as assistant to Fra Angelico and Fra Filippo Lippi, had the friendship and patronage of the Medici, and was famous for his delineation of animals. In this he was doubtless influenced in his general point of view, if not in his technique, by Uccello. He died on July 29, 1457.

The last two examples of Pesellino's work were cassone panels, at present in the collection of Lady Wantage at Lockinge House in England, but formerly in the Palazzo Torrigiani at Florence. The subject is the "Triumph of David," and the panels stand today as the finest examples of Pesellino's work.

The painting in the Museum bears a striking resemblance in certain features to the cassoni panels at Lockinge House. The well nourished horses posed almost in profile, the interest in the gorgeous dresses of the courtiers, the emphasis on the painting of the foreground with leaf and flower, the peculiar conical hills in the distance, and especially the light sky near the horizon with a dark cloud covering the rest of the sky, all these elements are common to both paintings.

Pesellino lived in the fascinating period of change in the technique, wherein oils and varnishes became the chief vehicles of

color. In fact, he shares with Alesio Baldovinetti the honor of introducing the new method into Tuscany. His later work has, therefore more brilliancy and vivacity of color than that produced by the methods of the previous century. The panel under discussion is painted with oil as a medium. For some time Pesellino evidently worked in the old manner, but his later work seems to be largely handled in the new way. This fact, and the similarity to the Lockinge House panels, would date the painting in the Museum from the period just preceding Pesellino's death, namely, the middle of the fifteenth century, if this attribution is correct.

—L. E. R.

WOODEN STATUE OF ST. ROCH

IN 1921 the Committee was able to secure a particularly interesting group of material of various kinds and provenance. One of the works of art secured at that time was a wooden statue of St. Roch and his dog, of French workmanship and dating about 1500. The statue is very well preserved and still possesses some of its original polychrome. In subject and treatment the figure is particularly attractive, and characteristically French. St. Roch is treated as a gentleman of the period, with long cape, high boots, and large hat with brim turned up to show the symbolic shells and crossed keys. He wears, however, a pilgrim robe which is pulled aside to show the wound in the thigh. At his feet is the faithful dog with the loaf of bread in his mouth, who is trying to attract attention by touching the leg of the Saint with one of his paws. The whole conception is full of charm and grace.

The Saint and legend which are represented enjoyed great popular appeal. St. Roch was born at Montpelier, in Lang-



ST. ROCH

French, 1500

Museum Appropriation, 1921

uedoc. He came of noble ancestry and possessed great wealth and landed estates. At an early age he became interested in a Christian life. He sold his possessions and gave his money to the sick and to the hospitals. Next he made a pilgrimage to Rome and was struck to the heart by the misery caused by the plague. He, therefore, gave all of his time and strength to alleviating this distress as far as possible. On several recurrences of the plague he renewed his ministrations, and finally at Piacenza he found that he was stricken with it. A part of his disease was a very bad spot on his thigh. Crawling outside the city

to die, he was kept alive by a dog who had been his faithful companion for some time, and who now brought him a loaf of bread each day from the city. At last St. Roch grew well, and returned to Montpelier, was arrested as a spy and thrown into prison. There he died in or about the year 1327 when but thirty-two years old. In a very short time his fame had spread widely, and the Venetians in 1485 carried away his relics to their city where they are now in the church of San Rocco.

The artistic type was early developed and closely followed. St. Roch is always in the prime of life, has a small beard, wears a pilgrim's dress and wallet, has the shell on his hat, and bares his thigh to show his wound. He is represented in both the fields of painting and sculpture, and probably these representations were often made to invoke the protection of the Saint against plague.

France in the 15th and 16th centuries was still most interested in sculpture. The schools of Burgundy, Champagne, and Touraine, and those of Paris, Lyons, Troyes, and of Toulouse were all active. Some held more closely to the Gothic tradition than others, and the recently acquired figure does not come from these. Rather is it Renaissance in its spirit with its realism and freedom of pose. Its composition and technique suggests the work in the centre of France, somewhere near Paris or the Loire, for to the north was felt the Flemish influence, while in the south, where Montpelier was located, there was Italian and Spanish influence. Perhaps it is its peculiar national spirit, unmixed with any of these, which gives it its greatest appeal.

—L. E. R.

A STATUETTE

By PAUL W. BARTLETT

THE Museum is greatly indebted to Mrs. Fenner H. Peckham for her gift to the Museum of the bronze statuette, "A Bear Cub," by Paul Wayland Bartlett. Heretofore this well-known artist has not been represented in the collec-

tions, so this well chosen example will be a welcome addition.

The bronze may well be studied for its artistic quality, its expression of one of the main tendencies in American sculpture, and also because it is representative of the sculptor at his best. Bartlett was born in New Haven, Connecticut, in 1865, and when but a boy gave evidence of ability to model and an interest in animals. His advanced training was in Paris, where he worked under Frémiet, Gaudez, Paul Dubois and Rodin, most of the time developing his power to model animals. Like Barye, whose work he must have appreciated to the full, he haunted the Jardin des Plantes. It was here that he was in Frémiet's class in animal sculpture and drawing. At the early age of fourteen he exhibited in the Salon. Not only did he perfect himself in modelling power but in the technique of bronze casting. He is therefore today more of a craftsman than many of his fellow artists. The result of this long experience shows itself in the subtleties of the modelling and in the exceptional patinas which he used.

It is interesting to consider bronze statuettes and the place they hold in American life. Conditions here today give little opportunity for sculpture. In the old days it graced public and religious buildings. Today there is not the civic spirit which would demand a Parthenon or a Rheims Cathedral. This is no fault of the times, merely changed conditions, and only occasionally is the sculptor of today accorded the privilege of using his powers for the adornment of important buildings. The sculptor, therefore, has to turn to memorial and garden sculpture, portraits and small statuettes, which can be used in the small rooms of an American home. With the larger pieces this article does not deal, but the small bronze as a possibility, is a subject worthy of development.

In the first place, size in a work of art does not count. In Greek days, Phidias was famous for his golden fly and Rhodes for its colossal statue of the sun god, but one had artistic quality and the other only

bulk or mass. Thus a small bronze may equal or even exceed a larger piece of sculpture in its artistic merit, and so be more desirable. Again such bronzes are usually studies by artists breathing of first enthusiasms and impressions, while larger figures are not always as happy. The desirability of these bronzes for household enjoyment has already been commented upon. Lastly these smaller figures are, so far as cost is concerned, within the reach of people of moderate wealth and who appreciate what it means to own an original work of art by a great master.

In the Italian Renaissance there was a great emphasis on small bronzes, and the spirit of the period was fully expressed in them. For subjects they mostly used classical legends and mythology. The contrast is marked between the work of this period and that of today. American sculpture as well as painting has been profoundly influenced by French art, and it is small wonder that with the emphasis on animal sculpture by such men as Frémiet, Barye and others, our sculptors would feel inclined to this field. All the more so because the love of the open and the interest in animals is today so characteristic of the American. The emphasis on realism rather than decorative treatment is also characteristic.

Bartlett stands today as a true exponent of the best in American sculpture, and a leader in that group of sculptors who specialize in representing animal life, in which are to be found among others, Roth, Proctor, Borglum, Eberle, Janet Scudder, Akeley, Harvey and Hyatt. The recent addition to the Museum collection shows a bear-cub with all that clumsiness and awkwardness which always appeal to the beholder. The shagginess of his coat, the young strong muscles, the playful spirit and the latent strength are all well expressed. The conception is not of any one of these, but of all together, giving young bear-hood in a single representation. In this respect it compares very favorably with the bears in his larger and better known group, "The Bohemian Bear-Tamer"

which is in the Metropolitan Museum of Art in New York. To have such a piece of sculpture in the home would be a delight indeed, and it would be an ever increasing source of satisfaction and inspiration. To have it in a public museum of art is to bring to thousands a similar pleasure for a period of time without limit, where it can remain as a tribute to the genius of Bartlett and an expression of our present-day taste in sculpture.

ACCESSIONS AND GIFTS

MARCH 15, 1923, TO JUNE 15, 1923

Basketry

American Indian basket, Tlingit tribe.
Gift of Mrs. Jesse H. Metcalf.

Ceramics

Vase, Pennsylvania German, about 1800.
Gift of Mrs. Jesse H. Metcalf.

Costume

Fan, American, about 1812. Anonymous gift.

Fan, Italian, about 1800. Gift of Mr. Arthur L. Kimball.

Drawings

"*Woman and Child*," pastel, by Camille Pissarro; Illustration for Keats'; "*Eve of St. Agnes*," by Edwin A. Abbey; mural study by Puvis de Chavannes; three sketches by V. E. Delacroix; "*Tiger*," by Antoine Louis Barye; "*Ballet Girl*," by Hilaire-Germain E. Degas. Anonymous gift.

Glass

Mask of a king, blue glass, Egyptian, Ptolemaic. Museum Appropriation.

Jewelry

Chinese gold ring, Ch'ien Lung, and Italian gold ring, 18th century, bequest of Mr. W. Howard Converse.

Twenty beaten gold ornaments, Egyptian, Ptolemaic. Gift of Mrs. Gustav Radeke.

Lace

Piece of Genoese bobbin lace. Anonymous gift.

Painting

"*The Silent Valley*," by Guy C. Wiggins. Gift of the Council of the National Academy of Design administering the H. W. Ranger Estate Fund.

"*La Savoisienne*," by Hilaire-Germain E. Degas. Museum Appropriation.

"*Crucifixion*," German, about 1500; "*Portrait of a Young Lady*," by Juan Carreno de Miranda. Gift of Mr. Manton B. Metcalf.

Prints

Five color prints, Japanese. Gift of Mr. Jesse H. Metcalf.

Engraving, "*The Crucifixion*," by Martin Schöngauer. Museum Appropriation.

Woodcut, "*Embarcadère à Bercy*," by Louis Auguste Lepere, with block. Gift of Mrs. Gustav Radeke.

Color print by Hiroshige. Gift of Houghton P. Metcalf.

Six etchings by Charles L. Courtry after paintings by Van Marcke and Tryon; lithograph, "*Les Deux Amies*," after Van Marcke, by Lafosse. Gift of Mrs. Richard M. Atwater.

Sculpture

Bronze, "*Bear Cub*," by Paul W. Bartlett. Gift of Mrs. Fenner H. Peckham.

Alabaster group, "*Coronation of the Virgin*," English, 15th century. Museum Appropriation and special gift.

Vase, Oriental alabaster. Gift of Mrs. Jesse H. Metcalf.

Textiles

Piece of pegna cloth, Mexican. Gift of Mrs. F. D. Reed.

Early American embroidery. Gift of Mrs. Jesse H. Metcalf.

Two early American samplers. Gift of Miss Harriet L. Sheldon

Toy

Doll, early American. Gift of Mrs. Charles A. Pierce.

Woodcarving

Toilet spoon, Egyptian, New Empire. Museum Appropriation.

EXHIBITIONS FROM APRIL 1, 1923,
TO JULY 1, 1923

April third-April twenty-seventh — French Paintings and Drawings.

April third-April fifteenth — Illustrations and Paintings by N. C. Wyeth.

April third-April fifteenth — Drawings and Sketches for the Burch Burdette Long Competition, lent by Pencil Points Magazine.

April sixteenth-April twenty-seventh — Cover Designs for the House Beautiful Magazine Competition.

May first-May thirteenth — Graphic Arts Exhibit from the Division of Graphic Arts of the United States National Museum at Washington.

May first-July first—Early American furniture and portraits.

May thirty-first-June tenth — Annual Exhibition of Students' Work.

THE LIBRARY

Among the additions for the quarter beginning April 1, 1923, are the following:

Ballu, Roger — *Oeuvres de Barye*. 1890. Bolletino d'Arte — Vols. 1 to 14.

Conway, Martin — *The Van Eycks and their followers*. 1921.

Degas, H. G. — *Atelier Edgar Degas*. (Catalogue of sale.)

Foucher, A. — *Beginnings of Buddhist art*. 1917.

Gorer, Edgar and Blacker, J. F. — *Chinese porcelain and hard stones*. 2v. 1911.

Jones, E. A. — *Old English gold plate*. 1907.

MacColl, D. S. — *Nineteenth century art*. 1902.

Munich, Alte Pinacotek — *Die Königliche Vasensammlung*. 1v. 1912.

Wiegand, Theodor — *Die Archaische Poros-Architektur der Akropolis zu Athen*. 2v. 1902.

THE NEWSPAPER AND
THE MUSEUM

The recent publicity led by one of the great New York dailies, touching upon a dispute between well-known dealers in works of art, and publishing a statement that forgeries in Gothic sculpture had been sold to the Metropolitan Museum of Art and others throughout the country, has a very unfortunate side to it. That is the readiness of some of the American press to flash a sensational story without previous investigation as to the truth of the assertions made. We are not concerned with the validity of the charges against the dealers, nor with the question of the authoritative standing of the persons who made them, but we submit that it is most inconsiderate and unfair to assail, even unintentionally, the ability of the staff of a great museum to distinguish between the true and the false. It would be preposterous to claim that errors are never made, but it is equally erroneous to even imply that a dealer's knowledge is more expert than that of a museum staff member who also has

made it his life's work to study a particular field. Such implication lessens public confidence and does incalculable damage to the art museum, where every effort is made to buy wisely and cautiously, and to use every possible means to be certain of the provenance and authenticity of the object in question. Apropos of dealer versus museum officer it should be remembered that all dealers are in the business to sell their wares and that their claims for their own stock and about the stock of others is naturally influenced by this fact. But the Museum officer is not financially interested in the proposition except to save money for the institution he represents. It is obvious which is the disinterested party.

The influence of the American press is pronounced for good or ill, and its co-operation is most essential to the art museum. While a little more consultation with the public institution and a greater care to ascertain the facts in the case might eliminate some part of the sensation, it undoubtedly would be fairer to all concerned, especially the third party, the public art museum.



SOUTHEAST BEDROOM

PENDLETON COLLECTION

COLONIAL HOUSE

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe

OFFICERS

Mrs. GUSTAV RADEKE	President
THEODORE FRANCIS GREEN . .	Vice-President
G. ALDER BLUMER, M. D. . . .	Secretary
STEPHEN O. METCALF	Treasurer
L. EARLE ROWE	Director

TRUSTEES

Term expiring 1929	Miss MARGARET SHOVE MORRIS, G. ALDER BLUMER, M. D.
Term expiring 1928	HOWARD HOPPIN, HARALD W. OSTBY
Term expiring 1927	WILLIAM L. HODGMAN, SYDNEY R. BURLEIGH
Term expiring 1926	WILLIAM T. ALDRICH, HENRY D. SHARPE
Term expiring 1925	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1924	HOWARD L. CLARK, THEODORE FRANCIS GREEN

EX-OFFICIO

His Excellency Governor WILLIAM S. FLYNN
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O.
WINSLOW
President of Brown University, WILLIAM H. P. FAUNCE
Professor JOHN FRANCIS GREENE, of Brown University
E. CHARLES FRANCIS, of State Board of Education
Mrs. WILLIAM HOFFMAN, of State Board of Education
Librarian of Providence Public Library, WILLIAM E.
FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time
\$100.00
Annual Governing Members, who pay annual dues of
\$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY

The Library contains 5,272 volumes, 16,797 mounted photographs and reproductions, 3,734 lantern slides, and about 4,500 postcards. During the months of June, July and August the library is closed.

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. XI

OCTOBER, 1923

No. 4



LA SAVOISIENNE

By H. G. E. Degas (1834-1917)

Museum Appropriation, 1923

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1923, by Rhode Island School of Design. All rights reserved.

EXAMPLES OF DEGAS' ART

IT has been well said that no one artist creates a national art. This has been abundantly proved in the history of art. Such a gift to posterity is usually the work of a group of distinguished artists, working together but with distinct personalities and not always the same technique. Certainly the national art of France for the last half-century is expressed in the work of such a group: namely, Manet, Monet, Renoir and Degas. Renoir's work in the Museum was discussed in the Bulletin for April, 1923. It so happens that Degas may also be well studied in the Museum, for there is a fine painting, several drawings and an important bronze by him.

The painting, "La Savoisienne," was bought last spring from the Museum Appropriation. It is a canvas 24 by 18 inches and is a magnificent example of Degas' work at a most interesting period, for it was painted in 1873. The pastel is a spirited and careful drawing of a ballet dancer, one of his later works and very fine in quality. This is a recent gift from Mrs. Gustav Radeke.

Degas was born in Paris in 1834, and spent most of his life in and around the metropolis. As a pupil of Ingres he received a training in drawing which was unusually sound, and his work shows everywhere his power of line. He exhibited at the Salon up to about 1870, when his contact with Manet and other exponents of Impressionism influenced his art, especially his handling of color. Blessed with sufficient means so that he did not have to court popular support, he retired to his studio and gave himself up to a life of seclusion but of intensive activity, as is shown by the wonderful series of sketches, drawings, pastels, sculpture and painting which he has left. He was always studying, like his teacher Ingres who at eighty-seven copied a painting by Giotto so that he might learn. Degas was an Impressionist only in his interest in color and light. His point of view on life, as expressed in his art, was gently satirical; there was nothing of caricature, nothing of bitterness, but only



BALLET GIRL

Degas (1834-1917)

Gift of Mrs. Gustav Radeke, 1922

an appreciation of the human interest of the life about him. His portraits were character studies of note, each one showing the artist's reaction to the personality before him. Also, they do not make one feel that they were painted on commission, but have a spontaneity which adds to their distinction. His race horses and their riders are painted with greater understanding and appreciation than by any other artist. His pastels of ballet dancers are an important part of his work, and he was the pioneer in the portrayal of this side of stage-life. It was always the light, color and life which interest the painter. At the Degas sale in Paris in 1918, there were hundreds of drawings, some more finished than others, but all showing his genius and mastery of line.

"La Savoisienne" belongs to the period when Degas began to introduce radical changes in his method. In it however there is nothing of that free treatment of

color, that painting of the light on an object—rather than the object itself—which is found later on. It is superbly drawn, and simple and restrained in handling. Through it there is the appeal of the maiden from Savoy with her peasant costume and simple dignity. The contrast is marked between this and the blasé ballet type of later days. It is also far more restrained than much of his later work.

In his later work there is no part more important than his studies of ballet girls and bathers. The drawing recently given shows one of the dancers adjusting her dress and is rather more complete than most of his sketches. There is a freedom of line and power to express a great deal in a simple way, which is worthy of the pupil of Ingres, and which in part goes to make Degas one of the master draughtsmen of the last generation.

A BURGUNDIAN PAINTING

SEVERAL years ago the Rhode Island School of Design purchased with the Museum Appropriation a part of a wing of an altarpiece, which possesses much of interest. It is a companion piece to one in the Worcester Art Museum, and both were formerly in the Oscar Hainauer collection in Berlin. They are described by Doctor V. Thieme in the catalogue issued in 1907, under the editorship of Doctor Wilhelm Bode. There they are called Burgundian School work and the subjects given as the "Grand Bâtard of Burgundy and his wife." They were shown at the special exhibition of French primitives in the Pavillon de Marsan at the Louvre in Paris in 1904, numbers 350 and 351, where they were called "French School of the North-East" and dated about 1460. In the catalogue of the exhibition Lorraine is suggested as a possible provenance, and the naming of the donor in the painting as Antoine of Burgundy is rightly questioned. Sometime after 1904 Frau Hainauer sold these panels, and they ultimately passed through a dealer's hand to Worcester and Providence, as noted.

In the Bulletin of the Worcester Art Museum for July 1913, where their panel is published, the date of 1460-1480 is given as a probability, and the name of the Maître de Moulins is mentioned in connection with it as standing for a group of painters working in the same manner. But certainly the painter of these panels is not the Maître de Moulins.

It may seem that there has been considerable uncertainty about these panels, but this has been largely cleared up by an authoritative article by A. Van de Put in the Burlington Magazine for June 15, 1923, in which he establishes the names of the bishop, donor and donatrix, and fixes the date and school. He makes the curious error however of saying that the companion panel now in our possession is at present in "an American private collection." If we quote* at large from his article, which is entitled "Some Golden Fleece Portraits," it will be to further the interest in our panel. Mr. Van de Put refutes the identification of the donor in the Worcester painting as Antoine de Bourgogne, Count of La Roche-en-Ardenne, and establishes the portrait as that of Claude de Toulangeon, Lord of La Bastie, who was received into the Order of the Golden Fleece in 1481. We are told that "through the extinction of an elder branch of cousins in 1462, and by his marriage, Claude de Toulangeon became the leading baron of Franche-Comté. Son of Antoine de Toulangeon, Lord of Traves, Mont-Richard and La Bastie, Marshal of Burgundy, and himself, as has been seen, a knight of the Fleece, Claude is styled in 1483 Lord of Toulangeon, La Bastie, Aultrey and Champlie, Baron of Bourbon-Laney and of Senecy. He had been knighted in 1453; was a chamberlain to Philip the Good; and was renowned for his unshakable loyalty to the line founded by Duke Philip le Hardi. It is interesting to think of him as the ambassador sent to England to invest Henry VII with the Fleece, after his election at the Mechlin chapter in 1491." He died between 1500 and 1505.

*By kind permission of the editor of the Burlington Magazine and Mr. Van de Put.



CLAUDE DE TOULANGEON AND CLAUDE, BISHOP OF BESANÇON
Burgundian, 15th Cen. Original in the Worcester Art Museum

His wife, who is represented in the panel in Providence, was "Guillemette de Vergy, heiress of Charles de Vergy, senechal of Burgundy, widow by a first marriage of Guillaume de Poutailler, and a member of another great house of Bourgogne Franche-Comté." They were married in 1470.

The bishop in the Worcester panel is "Saint Claude, Bishop of Besançon, abbot and afterwards name-patron of the great monastery at St. Oyant in Franche-Comté." The female saint behind Guillemette de Vergy, who holds a triple crown, is either Elizabeth of Hungary or Bridget of Sweden. Mr. Van de Put dates both panels on the above evidence as being works of the

period of 1470-1481, and there is general agreement on this.

Whether the work is by a native French artist or a Flemish artist working in Burgundy, is another matter. None of the writers thus far have commented on the fact that as wings of an altarpiece there should be figures painted on the back or outside of the wings. These exist, for the Worcester panel has on the back a bearded saint much damaged, and the Providence panel has quite a well-preserved painting of St. Martin of Tours. Both of these figures are painted in grisaille, a practice very common among Flemish artists. Furthermore, both are cut just below the knees, showing that originally the panels were longer. Just what difference this



GUILLEMETTE DE VERGY AND PATRON SAINT

Burgundian, 15th Cen.

Museum Appropriation, 1917

would make with the front of the panels, so far as general effect is concerned, is a matter of conjecture.

It is further to be noted that pieces of wood were fitted into the curved upper corners, completing the rectangle of the panel, and also that narrow strips of wood were added to the sides, increasing the original width. A new background has then been painted in, covering not only the old panel but the new pieces. The original size of the panel was $40\frac{1}{2}$ inches high by $29\frac{3}{8}$ inches wide.

This information may seem rather archaeological and therefore not of general interest, but it shows the extent to which so-called repairs are sometimes made to old panels. It does not affect the charm and

beauty of the portraits in themselves, which after all form the chief interest; but helps us to better locate the school of painters in which they were produced.

It is a pleasure indeed to be brought in contact with members of the brilliant court of Burgundy and with persons who themselves played no small part in those stirring times; and all the more so because their portraits, painted by an unknown but exceptionally gifted hand, have come down to us, and now may be seen in the museums in Worcester and Providence, which are but forty-four miles apart. —L.E.R.

“Painting, as well as poetry and music, exists and exults in immortal thought.”

—LAURENCE BINYON.

A CHINESE BODHISATTVA OF THE SUI DYNASTY

ART has always achieved its most perfect expression when inspired by deep-seated and national religious beliefs or by ideals born of those beliefs. This is largely true of Greek art and the art of the early Renaissance, but it is completely true of Chinese art and the art of India whence China derived whatever is best in its sculpture. For, in the greatest periods of both these countries, the major arts were directly and solely inspired by Buddhism. It is the high aim of Buddhist art to express the mental vision of its deities obtained through fixed contemplation rather than to fashion an image based upon the likeness of reality or the actual world.

Our figure is the generous gift of Mr. Manton B. Metcalf, and dates from the Sui Dynasty (581-610). It is a Bodhisattva, literally "wisdom being" or "Buddha elect," that state or "kalpa" obtained through acquiring "Bodhi wisdom" immediately preceding the attainment of Buddhahood. At this stage, the Bodhisattva makes a vow "to remain in the world as a savior of others." After many incarnations in which he practices the Ten Transcendent Virtues and is always preoccupied with the will to save all creatures from suffering, he resides in the Tusita Heavens and may then pass through the thirteen Bodhisattva heavens, finally attaining Nirvana, or be reborn once more on earth, becoming a mortal Buddha and from this station directly entering Nirvana." [Catalogue of the Indian collections in the Boston Museum of Fine Arts," by Ananda Coomaraswamy, pt. 2, p. 24.]

The Bodhisattva is arrayed in all the splendor of ornaments rightfully his as prince in the clan of Gautama, or "prince among men" as he was comprehended in popular belief. The breast is bare. The garment is draped over both shoulders. Long folds, supported on each arm, fall detached from the body to the feet. Over an undergarment, there are festooned ropes of pearls and gold beads; a garland reaches

to the thighs, and another to the girdle about the waist. There is a jeweled necklace, a wristlet, and upon the head, a richly studded, jeweled crown, differing in elaborateness from the more usual five-leafed crown. A bow ties the undergarment just above the waist and the feet are bare, showing below; the skirt with four pleated folds, which strongly suggest those of a Greek tunic.

There is no other evidence of Greek influence which reached China in the seventh and eighth centuries through the sculptures of Gandhara, and so doubtless these folds have a very remote connection with Gandhara, if any at all. In all other respects our figure shows the inspirational influence of Indian tradition — the source of the greatest achievements in Buddhist sculpture, and an influence dominant in China from the third to the seventh century. The eyes are downcast and partly closed. The ears are long-lobed, in keeping with Buddhist tradition as symbolical of asceticism and self-mortification. But there are no pendent ear-rings as is customary in Indian Bodhisattva figures. Variations from the Indian formula, however, are not uncommon among the Chinese. There is the full cheek and faint suggestion of a smile — the smile of divine peace and bliss.

Unfortunately, both hands are missing; and we thus lose the proper attributes and finger gesture, so we can only hazard a guess as to the identification of our figure. We assume that it represents either the Bodhisattva Maitreya (Mi-li-fo), symbolizing The Compassionate or the Loving One, or the Bodhisattva Avalokitesvara, in which case the Chinese probably worshipped the figure as Kwan Yin (the symbol of mercy) a Bodhisattva extremely popular among the Orientals. Kwan Yin was interpreted as the masculine manifestation of Avalokitesvara, who in India symbolized the "Lord of Compassionate Glances." The figure, carved in light brown stone, is standing, with arms bent at the elbows, the left forearm pointing downward, and the stone appearing to indicate that an object was



BODHISATTVA Chinese (581-610 A. D.)
Gift of Mr. Manton B. Metcalf, 1920

carried in the hand. Merely speculating, we might say this was the Kalasa vase, which held the amrita, the "Nectar of life" or "sweet dew," as it was poetically called by the Chinese. Presuming the right hand was in vitarka mudra, or more properly vyakhyana mudra, the finger pose of teaching or argumentation, and the left carried the kalasa vase, we might interpret the Bodhisattva as Avalokitesvara in his nontantra form, generally referred to as Padmapani the lotus bearer. But Padmapani is the female manifestation of Kwan-Yin, and our figure is apparently the masculine form. We can only speculate, rather rashly perhaps, that the sculptor diverged from tradition, as was often the case, and reversed the order, placing the vase in the left hand when it should be in the right,

and the right hand in vitarka mudra when, for the masculine form of Kwan-Yin, it should be the left. There is the further difficulty that no image of Amitabha Buddha the "spiritual father" appears in the crown, an omission not uncommon in China. Without this cognizance, we may equally as well identify the figure as Maitreya Bodhisattva, who also carried the vase as an attribute. At best, such speculation is of little profit except from an archaeological point of view whereby we may attach to the identified figure some narrative of legendary or historical importance.

A brief word in regard to the development of Buddhist art in China is perhaps not out of place. Stone sculpture in China had its origin in tablets and stelae and does not date, so far as we know, earlier than the first century A. D. Nor was Buddhism officially introduced from India until the end of this same century under the emperor Ming Ti, whose envoys, it is recorded, returned from India to the imperial court with a bronze image of the Buddha and two Buddhist monks. In the following century, despite the breaking down of the central government following the termination of the Han dynasty, Buddhism seems to have made considerable progress across China; so that by the end of the fourth and fifth centuries, images of the Buddha began to adorn the temples. This progress gave the first great impulse to sculpture in full relief; and the caves in the sides of the mountains, such as those at Lung Men and Yun Kang, began to be richly decorated with Buddhist images technically known as "Tsao hsing," "erected according to design," a definition used to distinguish Buddhist sculpture from other stone reliefs representing lay figures.

The "tsao hsing" were cut in bold relief from the solid rock while the "shih hsaing" were Buddhist images cut in the full round, which would be the proper definition of the Bodhisattva under discussion. It remained for the Sui dynasty (581-610), an age "passionately devoted to Buddhism" and which saw the northern and southern sections once more harmoniously merged, to pro-

duce the finest sculpture which has as yet appeared in China. It was a creative force which lasted well on into the years of the T'ang dynasty before a marked decline was evident. We are extremely fortunate to possess a figure from the period of this high achievement, and one which may have stood in one of the rock caves surrounded by other Bodhisattvas. It must be remembered that the Chinese never regarded carving in stone with the same importance that they attached to calligraphy and painting.

Finally, one may ask, how are we to judge or appreciate these sculptures. There is no anatomical exactness, no portrayal of action, no display or modeling of muscular anatomy, and no attempt at similitude of human expression. In fact, we are not made to feel the living sentient being in the stone. All such standards belong to the arts of representation that deal with the reality rather than the ideal—and further more, of a religious ideal. We must, therefore, judge it, not by our standards of scientific accuracy—but with the aims and ideals of the Oriental in mind. It is the embodiment in stone of a spiritual idea pertaining to, but in no way identified with, the physical world. This is why the portrayal of muscular structure is obviously aside from the point. The most we can say is that in outline, shape, and form, the figure is human-like. In attire, it is royal-like, and there are certain cognizances by which we make the distinction between a Bodhisattva and a Buddha. But in every other way—in conception of the idea and in carving—stress is placed entirely upon the abstract qualities; the quiet attitude, the lines of rest, the slightly curving pose, abstract and serene expression, and lastly, the clear suggestion, conveyed both in the figure and the expression of contemplation and peace,—in these we find the conception of the Buddhist ideal. This in brief is of gods who, “having shaken off this mortal coil” and obtained perfect wisdom, dwell in rapt and blissful contemplation amid the peaceful regions of the celestial heavens.

—A.C.E.

AN ENGLISH ALABASTER

RELIEF

THE average student of sculpture finds the greatest interest in the main currents of the Classical, Romanesque, Gothic or Italian Renaissance periods. This is as it should be, for here is the expression of the richest genius and more complete national feeling. However the lesser currents, which are influenced by the larger ones, have their decided appeal to the student who cares to go further. The difference of degree of art merit being admitted, there is found a wealth of interest which well repays investigation. A good example of this is seen in an alabaster relief representing the “Coronation of the Virgin” which has recently been acquired by the Museum, and which was the work of a Nottingham sculptor in England in the fifteenth century. This acquisition was made possible by a generous gift from Mrs. Thomas Ewing of New York, supplemented with a small amount from the Museum Appropriation.

To some the idea of any great activity in England along the lines of sculpture may come as a surprise, but it may well be recalled that the sculptor and the architect worked together in Gothic times to a pronounced degree. The numbers of churches and cathedrals throughout England bear witness to the demand for sculpture. This was used on the exterior of the churches, for funerary monuments, and especially for reredoses at the altar. It was from one of the last that our relief came. This work stopped abruptly in the second quarter of the 16th century when through iconoclastic zeal, the sculpture was damaged, destroyed or sold. The wealth still remaining in the original position, in museums or private collections, is emphasized in the book by Messrs. Edward S. Prior and Arthur Gardner, “Medieval Figure Sculpture in England,” and by W. H. St. John Hope in several articles in the *Archaeological Journal*. Full indebtedness is expressed to these sources for the information relative to our new relief.



CORONATION OF THE VIRGIN

English, 15th Cen.

Gift of Mrs. Thomas Ewing and Museum Appropriation, 1922

It so happens that the English for years have had available excellent alabaster quarries at Chellaston and Tutbury in Litchfield. The city of Nottingham was not far away and the alabaster could be carried there either by land or water. This Derbyshire alabaster found its way not only all over England but over the Channel to France as well. The men who carved it were chiefly of the School of Nottingham, where types at an early date were developed.

The various kinds of sculpture in alabaster need not concern us at the moment,

but it is of interest to note the reredos panels. These were perhaps a foot wide, fourteen to sixteen inches high, and at the greatest thickness about two inches. Our relief is true to type in this respect, being eleven inches wide, and sixteen and one-quarter inches high. The carving was in fairly high relief, emphasized by gilded and painted backgrounds, and many of the figures themselves were also painted in bright colors.

The work of this school seems to divide into several distinct types, one of which has a so-called "embattled" top, and plain

unfinished sides. The sculptures in this group, which is the one to which our relief belongs, have similarities of modelling and workmanship which show clearly that they had the same origin whether they are found in England or on the continent. This type dates from 1350 to 1430. Like the others of this group, the panel in the museum has a heavily gilded background.

The subjects of these reredos panels, especially those of the embattled type, fall into two groups, one of which would be carried throughout the whole reredos. One set concerned itself with the scenes of the Passion, including the Betrayal, Flagellation, Crucifixion, Entombment and Resurrection. The second treated of subjects about the Virgin. This group included either five or seven panels, of which that of the Coronation of the Virgin is usually the fourth from the left on the altar. The panels were always mounted in wooden frames and against wooden backs to which the separate panels were fastened by a metal clamp, known as a latten, let into the back. A part of such a latten is to be found on the back of the panel in the museum.

The nearest parallel in design and workmanship to our sculptured relief is one at Ripon in Yorkshire, which is thirty miles from Leeds. Here is the same subject, grouping, treatment of drapery, and technique. In the Ripon example (which is illustrated in the work by Prior and Gardner on page 476) the hand of the Christ which is raised in benediction is intact and shows the extension of the index and second finger in the usual sign of blessing. Undoubtedly this is precisely the way that the new relief in Providence might be restored.

The history of the panel since it left the Nottingham workshop is unknown, except that it was found in France. How it came there, whether by sale when first made, or taken there in the middle of the 16th century, or bought by the French since then, cannot be determined. Prior and Gardner cite records to show how eager the French were to acquire this kind of work.

The number created must have been quite large, for it was not unusual for some of the churches to have two or more alabaster reredos screens. Authority for this lies in the parish records. As late as 1567 there were six of the alabaster tables at Ripon.

It is hardly fair to compare the treatment of the subjects in English and French Gothic work. The French artist was far more artistic, but the Nottingham sculptor, like his descendant of the brush, preferred treatment of anecdote rather than an idealized subject dealing with the abstract, which is better adapted for sculpture. This tendency towards story-telling has suggested to the critics a comparison with and a decided influence of the carving of ivory panels. But even granting this, the carving of the "alabaster men," as we are told they were called in the 15th century records, in its simple yet decorative expression of English religious feeling of the 14th century, has much to recommend it to our interest.

—L.E.R.

A WATER-COLOR BY EDWARD DAYES

IN the Victoria and Albert Museum in London there is a group of six water-colors which came from the hand of Edward Dayes. They are largely topographical in character, but treated with that fine sense of the picturesque, and showing the complete mastery of technique, which is true of so many English water-colors. Other examples of Dayes' work exist in public and private collections in England, but up to the present his work is rarely found in America. An excellent example however was given to the Museum in 1922 by Mr. William T. Aldrich. It probably represents the Pump-Room at Bath, and is treated in Dayes' characteristic method which was to draw the chief features in India ink and then tint the whole with water-color.

Dayes' position as an artist and member of the English water-color school is peculiar. He was born in 1763, studied under

William Pether, and developed into quite a versatile artist. He was an architectural draftsman, landscape and miniature painter, engraver in mezzotint, instructor in drawing, and an author. Dayes exhibited in the Royal Academy from 1786 to 1804. Evidently his disposition was not a happy one, for Thornbury (*Life of J. M. W. Turner*, R. A., p. 62,) calls him conceited and jealous. He died by his own hand in May, 1804. Dayes' chief claims to our attention lie not only in the unusual interest of his work, but in the fact that he was the teacher of Thomas Girtin, who became the leader of the water-color school of his day. Girtin was fourteen years old when first apprenticed to Dayes, but several years later they quarreled and the relationship ceased. He also influenced Turner as a student. Dayes' work was then being created for reproduction as colored engravings, which at the time was a very popular kind of art. This accounted for the emphasis on line and the small number of colors used. His chief color scheme was in light blue, grey and green. This is explained at length in his "Instructions for Drawing and Coloring Landscapes," published in 1805.

NEWS OF THE SCHOOL

The forty-seventh year of the School opened on September twenty-fourth for the Day Classes and October first for the Evening Classes. There has been a record registration, and the School year begins in an auspicious manner.

Mr. John R. Frazier, who has had charge of the drawing and painting classes at the University of Kansas for a number of years, and has assisted Mr. Charles W. Hawthorne in his important summer class at Provincetown, is now Head of the Department of Freehand Drawing and Painting in the School.

Mr. William E. Brigham has been granted a leave of absence for a year, to enable him to study and travel in Europe. During his absence the Department of Decorative Design will be in charge of Mr. Edmund A. Gurry. Miss Mary L. Crosby has charge of the evening classes in that department.

Two new evening courses are being offered this year. One covers Textile Engraving and is planned to assist the important branch of Textile Printing. It is in charge of Mr. Samuel Harrison. The other class is in advertising methods and has Mr. Frank Dodge as its teacher.



PUMP-ROOM AT BATH

Drawing by Edward Dayes (1763-1804)

Gift of Mr. William T. Aldrich, 1922

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe

OFFICERS

Mrs. GUSTAV RADEKE	President
THEODORE FRANCIS GREEN . . .	Vice-President
G. ALDER BLUMER, M. D. . . .	Secretary
STEPHEN O. METCALF	Treasurer
L. EARLE ROWE	Director

TRUSTEES

Term expiring 1929	Miss MARGARET SHOVE MORRISS, G. ALDER BLUMER M. D.
Term expiring 1928	HOWARD HOPPIN, HARALD W. OSTBY
Term expiring 1927	WILLIAM L. HODGMAN, SYDNEY R. BURLEIGH
Term expiring 1926	WILLIAM T. ALDRICH, HENRY D. SHARPE
Term expiring 1925	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1924	HOWARD L. CLARK, THEODORE FRANCIS GREEN

EX-OFFICIO

His Excellency Governor WILLIAM S. FLYNN
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O.
WINSLOW
Professor ALBERT D. MEAD, of Brown University
Professor JOHN FRANCIS GREENE, of Brown University
E. CHARLES FRANCIS, of State Board of Education
Mrs. WILLIAM HOFFMAN, of State Board of Education
Librarian of Providence Public Library, WILLIAM E.
FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time
\$100.00
Annual Governing Members, who pay annual dues of
\$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

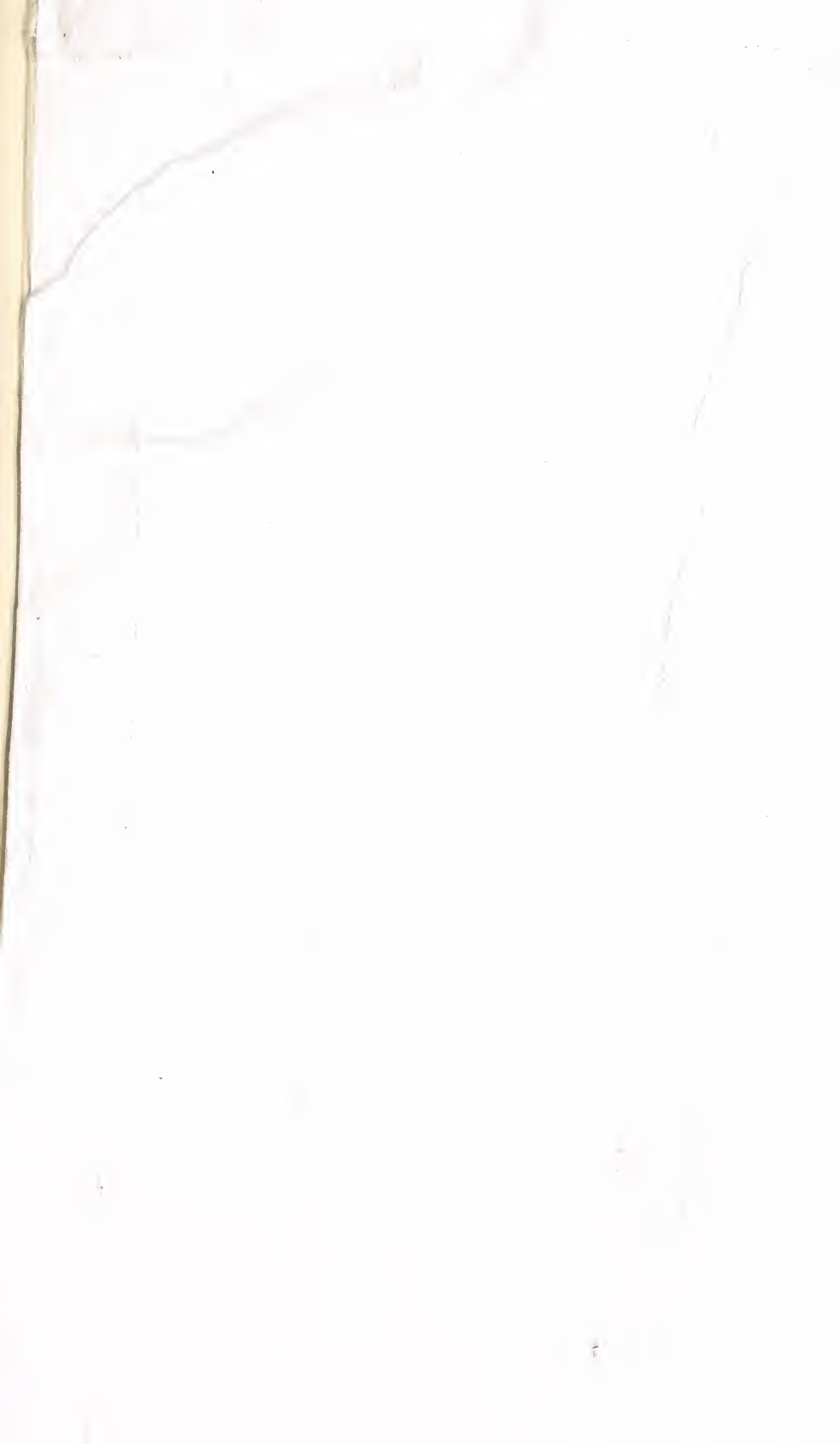
The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY

The Library contains 5,272 volumes, 16,797 mounted photographs and reproductions, 3,734 lantern slides, and about 4,500 postcards. During the months of June, July and August the library is closed.



GETTY CENTER LIBRARY



3 3125 00609 2023

